


Brisbane
Concert
Choir
at St Andrew's
)

Brisbane Concert Choir

at St Andrews

with the

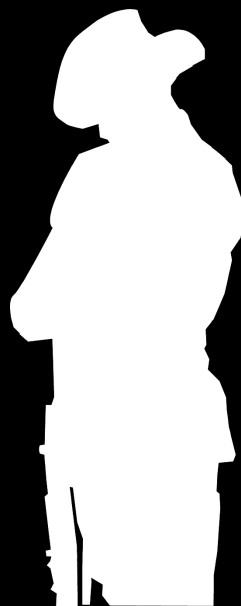
Sinfonia of St Andrews

present



REMEMBRANCES

of those who fought and those who remained behind



Sunday, 25 April 2010

St Andrew's Uniting Church, Brisbane

E m e r g e n c y E v a c u a t i o n

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 2010. After three consecutive years performing *The Armed Man* by Karl Jenkins we decided that it was time for a change. We will undoubtedly return to this fine work at some future date. This year also marks the fifth year under Debra Shearer-Dirié's inspired leadership. Whenever possible, Debra likes to choose repertoire which will challenge the choir and encourage us to achieve a new level of performance. Beach Burial, which was premiered at the Sydney Opera House last year, is one such piece. The challenge also extends to you, the audience, to accompany us on this short journey of discovery which I hope will give you pause for thought about the horrors inherent in war.

We have invited the Sinfonia of St Andrew's to perform *The Unanswered Question* by Charles Ives, a piece which fits perfectly with the theme of this concert. The major work, *Dona nobis pacem* by Ralph Vaughan Williams, is written in the style which this master of orchestral colour made his own. It should sound familiar to all.

Our plans for a choir tour to Italy next year are well under way. To help get us there we have two major fundraising evenings this year combining dining and entertainment: An English Christmas in June and A Little Night Music in October. They promise to be great fun and I encourage you bring your friends, especially those who might not normally come to our concert performances.

And finally, speaking of rising to challenges, we are staging *Carmina Burana* as our eighth annual Come and Sing 'from scratch' event in July. We are aiming to attract people from all over Australia. So please come along and be part of the fun, either singing or listening to the performance. We aim to fill St Andrew's.

Ian Maurer

Chairman - Brisbane Concert Choir

A word from St Andrew's Church

The issue about the morality and effectiveness of war will always be debated. On what the majority of our community agrees, is that we should honour the fallen and seek and pray for ways to bring about peace.

It is always easy to be wise with hindsight

In the music and letters we hear in this concert, we are reminded of the humans, who, with the knowledge of their day and age, made choices to defend their country, and those who fell or were injured, and the family and friends whose lives were changed forever.

Lest we forget, and lest we forget to work and pray for peace. With thanksgiving for those who provide this music, let us remember.

The Rev'd Ray Herrmann

Minister - St Andrew's Uniting Church

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 2011.

Sopranos

Lindsay Blacow
Susan Burrows
Sarah Clemence
Liz Denning
Helen Fredericks
Mary Gough
Andrea Hall Brown
Jan Hungerford
Stella Jenks
Marja Knuuttila
Janet McKeon
Caitlin McMorrow
Sarvenaz Monfared
Judy Neal
Stephanie Rodgers
Lucinda Thomson

Altos

Dorothy Bennett
Milly Blakeley
Christine Campbell
Asabi Goodman
Sue Gray
Kyla Hayden
Melissa Hutchinson
Nicolie Jenkins
Barbara Lamb
Cynthia Lie
Lynne Maurer
Tricia Pezet
Kathy Teakle
Ceri Takken
Heather Wearne

Tenors

Simon Burgess
Ian Clarkson
Lourens Feuth
Allen Kloeden
Michael Scott

Basses

Malcolm Alexander
Robert Bray
Bruce Campbell
Michael Dalley
Ian Maurer
Tom McIntosh
Mark McKeon
Jim McNicol
Timothy Reeves
Ross Salomon

Choir Management

Chairman

Secretary

Treasurer

Committee

Ian Maurer
Stella Jenks
Lourens Feuth
Sue Gray
Janet McKeon
Caitlin McMorrow
Jim McNicol
Stephanie Rodgers

Musical Director

Accompanist

Librarian

Membership

St Andrew's

Liaison

Patron

Debra Shearer-Dirié
John Woods
Mary Gough
Christine Campbell

Steven Nisbet
Guy Jansen

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.

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. In 2009 she founded Fusion, a semi-professional adult a capella ensemble. 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. Dr Shearer-Dirié is currently editor of the Australian National Choral Association's national publication and serves on the Queensland State ANCA committee.

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 Violin:

Theo Lazaroff (Leader)
Matthew Gillett
Marie Spiller
Elisha Harrison
Kuang Chan
Emma Dron

2nd Violin:

Joan Lazaroff
Maree Williamson
Sherryn Toomey
Geraldine Campbell
Leslie Levy

Viola:

Anna Jack
Edward Whiting
Leonie McNaught
Agnus Weinstein

Cello:

Kirsten Bishop
Ngaio Toombes
Grace Kim

Double Bass:

Lorna Sherwin
Nicole Spargo

Flute:

Deborah Cox
Frances Farmer

Oboe:

Natasha Kalous
Bernard Girard

Clarinet:

Graham Evans
Kate Jones

Bassoon:

Anne Hoare

Contra Bassoon:

Trevor Williamson

French Horn:

Andrew Saunders
Adam Luff

Trumpet:

Lindon Weise

Chris Hudson

Ashley Moore

Trombone:

Adrian Head
Joe Morley
Tim Duncan

Timpani:

Emmi Scott

*The Sinfonia of St
Andrews thanks the
Kelvin Grove Wind
Orchestra for the loan
of timpani.*

General Manager:

Graham Evans

Orchestral Manager:

Maree Williamson

Librarian:

Kaye Harrison

Soloists

Soprano — Monique Latemore

Monique has lived and breathed music from a very early age, but only after commencing studies has she discovered her deep love of classical music. Monique is currently undertaking postgraduate studies at the Queensland Conservatorium of Music, after completing a Bachelor of Music in Advanced Performance last year. In 2009 Monique was awarded the Linda Edith Allen Undergraduate Award for the highest academic achievement and was also accepted into the Golden Key International Honour Society. She was also a recipient of the Margaret Nickson Prize for Voice and Accompaniment, and the Griffith Award for Academic Excellence. Monique was nominated as best emerging vocal artist in the Brisbane Club Award, and was awarded the South East Queensland Opera Aria Encouragement Award. During her undergraduate studies, Monique has performed principal roles of 'La Speranza' in *L'Orfeo* (Monteverdi), 'Amor' in *Orfeo ed Euridice* (Gluck) and 'Marina' in *School for Fathers* (Wolf-Ferrari). She performed as the soprano soloist for *The Seasons* (Haydn) as part of the 4MBS Classic FM Festival of Classics, and performed the role of 'Michel' in the

Conservatorium's production of *Saul* (Handel). She has recently performed Mendelssohn's *A Midsummer Night's Dream* with Southern Cross Soloists and St Peter's Chorale as part of their showcase series. Monique has just been awarded the Elizabeth Muir Memorial Postgraduate Prize at the Qld Con. Next month, Monique will perform *Poems from the Chinese* by Betty Beath as part of the Conservatorium's Encounters Festival: Musical meetings between Australia and China. Later this year Monique will perform 'First Spirit' in Massenet's *Cendrillon*.

Baritone — Shaun Brown

Shaun Brown has a Bachelor of Education and Graduate Diplomas in both Opera and Vocal Performance from the Queensland Conservatorium of Music, Griffith University, where he studied with eminent voice teacher Joseph Ward O.B.E. and performed numerous roles in the Opera School's Opera Programme such as *Donald* in the Australian Premiere performance of Benjamin Britten's *Billy Budd*. In 1995 he performed the title role of *Elijah - the Opera*, for the Brisbane Biennial as well as his debut role for the Lyric Opera of Queensland, when he sang Dancairo in their production of *Carmen*. Since then he has appeared with Opera Queensland as Masetto in *Don Giovanni*, Schaunard in *La Boheme* and Belcore in *L'Elisir D'Amore*.

A recipient of one of the inaugural Lord Mayor's Performing Arts Fellowships, Shaun travelled to England and Italy to further his vocal and language studies. On his return he was awarded the 1999 Italian Opera Award, which enabled him to study for the first half of 1999 at the Teatro Comunale in Bologna. In 1999 he also won the Dame Joan Sutherland Vocal Competition, was a finalist in the Metropolitan Opera Awards, the German Opera Award and the Herald Sun Aria.

2004 saw Shaun perform Morales in *Carmen* for Opera Queensland and Riff in *West Side Story* for the Brisbane Riverfestival. Since then he has continued his association with Opera Queensland in *Sweeney Todd*, Antonio in *Le Nozze di Figaro*, Count Paris in *Romeo et Juliette*, Dr Falke in *Die Fledermaus*. 2005 saw him return to Germany after he won the German-Australian Liederfest which gave him the opportunity to sing in concerts around Germany. Shaun continues to sing in various concerts around Australia such as Opera in the Paddock, Opera in the Outback, Opera at the Beach, Opera under the Stars as well as in his home state where he has begun a great relationship with the Queensland Pops Orchestra appearing in *Return of the Celts*, *Two by Two* and *Swing, Swing, Swing*. 2008 saw Shaun appear in the New Zealand International Arts as Baritone Soloist in Opera de Lyon's production of Kurt Weils, *The Flight of Lindbergh*. More collaboration with Opera Queensland in their 2008 season followed.

In 2009 Shaun took up a position as a Vocal Lecturer at the University of Queensland as well as taking classes for stage craft and music theatre. During this year Shaun has been in demand as an adjudicator in both choral and vocal esteddffods as well as performing solo roles in the *Durufle Requiem*, Haydn's *The Seasons* and in a modern opera, *Miracle in Brisbane* for the Brisbane Festival. This year sees Shaun working for Opera Queensland yet again, as well as many concerts both in Brisbane and other states. Taking the path of a teacher has also seen Shaun become Director of the Vocal Performance Academy at the Soundthinking Summer School which was a huge success in January, 2010.

Piano — 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.

Programme Notes

I am delighted that you could join us for this afternoon's performance on Anzac Day in 2010. I found it somewhat challenging to find a selection of works which would take our audience on a journey of remembering those who fought in the wars, and remembering those who did not return from their journey.

Our *musical* journey this afternoon begins with a stunning setting of John McCrae's words, *In Flanders Fields*, written in 1919. The setting is composed by the American duo John Jacobson and Roger Emerson. The simplicity of the melodic line seems to allow the words to speak ever more powerfully as we reflect on Flanders, which has been the scene of repeated warfare from the time of the Crusades in the 12th Century, through the Hundred Years War in the 14th Century, and from the Spanish Wars in the 1600s and 1700s to extraordinary battles during World War I. The singers will perform this piece from the Merrington Peace Chapel, with its Honour Boards and mementos of Gallipoli. I would invite you to wander through this Chapel at the end of the concert.

As we stride into the 21st century, we, as a human race, continue to try to find the answer to the unanswered question of peace. Tragically, there are still attempts to resolve disputes between people and countries in violent ways. How wonderful it would be if music and words could be a part of solving these issues. Perhaps Charles Ives' *The Unanswered Question*, composed in 1906, makes some such endeavour. The full title originally given by Ives to this piece was "A Contemplation of a Serious Matter" or "The Unanswered Perennial Question." The piece consists of three layers – the first an oasis of sustained strings moving slowly through the sound landscape; the second layer is the woodwinds who are seeking "the Invisible Answer" but abandon it in frustration; while the third layer is the trumpet who asks "The Perennial Question of Existence" seven times. The performance of this piece will be preceded by the words of Giuseppe Ungaretti (1888-1970), an Italian modernist poet.

In a letter from Keith Murdoch (1885-1952) to Andrew Fisher (Prime Minister of Australia in 1915), Murdoch writes: "...the goods will have to be taken by the beach parties under the concentrated and accurate fire of the enemy's artillery." Murdoch was an Australian journalist who wanted to be the official war correspondent to accompany the Australian troops leaving for war in Europe, but unfortunately lost the ballot. He wanted to do everything he could for the troops and was positioned in London. The scene that Murdoch describes in his letter is set out by the Australian poet Kenneth Slessor (1901-

1971) in his poem *Beach Burial*. Andrew Schultz's setting of this text receives its Queensland première in today's performance. Schultz provides a sensitive orchestral landscape during the opening of the work, perhaps portraying the humility of the men who did not return or suggesting the gravity of the situation. The piece takes on a sardonic twist "The words choke as they begin – 'unknown seaman'." The enemy lines and the allegiances of the combatants are blurred as the men are buried and the "sand joins them together".

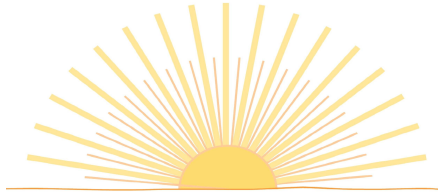
Ralph Vaughan Williams' (1872-1958) plea for peace is illustrated in his *Dona nobis pacem*, written in 1936, where he reflects upon recent wars and fears the brewing of a new one. This cantata, which was commissioned to mark the centenary of the Huddersfield Choral Society, takes for texts the Ordinary of the Mass, three poems by Walt Whitman (1819-1892), a political speech, and sections of the Bible. The ways in which these different sections of texts are combined into the musical setting of this cantata are particularly stunning. The first section opens with the text "Lamb of God, grant us peace" sung by our soprano soloist Monique Latemore, at first soft and delicate, but soon more insistent. The chorus follows in these steps. This particular section returns in the fifth movement. The beating of the drums emerges softly and gradually, inviting the brass section to join in, bursting through doors and windows, disrupting the peaceful lives of church congregations, scholars, and bridal couples.

The third movement, *Reconciliation*, uses a beautiful Whitman poem. The baritone, Shaun Brown, introduces the first half of the poem in mellow tones which the choir echoes. At the end of this movement, the soprano repeats a variation of the *dona nobis pacem* of the first movement, soaring hauntingly over the sustained chorus.

The drums return in the fourth movement, *Dirge for Two Veterans*, but this time in a "sad procession" as they march to their "new-made double grave", overlooked by the "immense and silent moon." The last section, which bears no title, begins with the baritone presenting us with a quote from a speech by the British Radical and Liberal statesman John Bright (1811-1889) – "O man greatly beloved, fear not, peace be unto thee, be strong..." Sombre words from the Book of Jeremiah follow with the soprano and choir intervening with the *dona nobis pacem* plea.

The work concludes with a quiet *a cappella* conversation between soprano and choir, giving us some optimism for what the future holds.

Debra Shearer-Dirié



— PROGRAMME —

READING

In Flanders Fields

In Flanders Fields the poppies blow
Between the crosses row on row,
That mark our place; and in the sky
The larks, still bravely singing, fly
Scarce heard amid the guns below.

We are the Dead. Short days ago
We lived, felt dawn, saw sunset glow,
Loved and were loved, and now we lie
In Flanders fields.

Take up our quarrel with the foe:
To you from failing hands we throw
The torch; be yours to hold it high.
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields.

by Dr John McCrae

IN FLANDERS FIELDS

John Jacobson and Roger Emerson
Text by Dr John McCrae

READING

San Martino del Carso

Of these houses
nothing
but fragments of memory.

Of all who
would talk with me not
one remains.

But in my heart
no one's cross is missing.
my heart is the most tormented country of all.

by Giuseppe Ungaretti (1916)

Translated from the Italian by D. McDuff and J. Silkin

THE UNANSWERED QUESTION

Charles Ives (1874-1954)

READING

An extract from Keith Murdoch's letter to Andrew Fisher, then Prime Minister of Australia concerning Gallipoli (1915)

It will mean great cost. The Navy says, in effect, that great reserves must be stored up in spells of calm weather, and that at times it may be necessary to get stuff ashore by running a supply ship up to the beach, from which the goods will have to be taken by the beach parties under the concentrated and accurate fire of the enemy's artillery.

BEACH BURIAL

Andrew Schultz (1960-)

Text by Kenneth Slessor (1901-1971)

Softly and humbly to the Gulf of Arabs
The convoys of dead sailors come;

At night they sway and wander in the waters far under,
But morning rolls them in the foam.

Between the sob and clubbing of the gunfire
Someone, it seems, has time for this,
To pluck them from the shallows and bury them in burrows
And tread the sand upon their nakedness;

And each cross, the driven stake of tidewood,
Bears the last signature of men,
Written with such perplexity, with such bewildered pity,
The words choke as they begin –

“*Unknown seaman*” – the ghostly pencil
Wavers and fades, the purple drips,
The breath of the wet season has washed their inscriptions
As blue as drowned men's lips,

Dead seamen, gone in search of the same landfall,
Whether as enemies they fought,
Or fought with us, or neither; the sand joins them together,
Enlisted on the other front.

El Alamein

READING

The Drum

I hate that drum's discordant sound,
parading round, and round, and round;
to thoughtless youth it pleasure yields,
and lures from cities and from fields,
to sell their liberty for charms
of tawdry lace, and glittering arms;
and when ambition's voice commands,
to march, and fight, and fall, in foreign lands.

I hate that drum's discordant sound,

parading round, and round, and round;
to me it talks of ravag'd plains,
and burning towns, and ruin'd swains,
and mangled limbs, and dying groans,
and widows' tears, and orphans' moans;
and all that Misery's hand bestows,
to fill the catalogue of human woes.

by John Scott (1730-1783)

DONA NOBIS PACEM

Ralph Vaughan Williams (1872-1958)

I

Agnus Dei qui tollis peccata mundi

Dona nobis pacem.

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

Grant to us peace.)

II

Beat! beat! drums! – blow! bugles! blow!

Through the windows – through doors – burst like a ruthless force,

Into the solemn church, and scatter the congregation,

Into the school where the scholar is studying;

Leave not the bridegroom quiet – no happiness must he have now
with his bride,

Nor the peaceful farmer any peace, ploughing his field, or
gathering in his grain,

So fierce you whirr and pound you drums – so shrill you bugles
blow.

Beat! beat! drums! – blow! bugles! blow!

Over the traffic of cities – over the rumble of wheels in the streets;

Are beds prepared for the sleepers at night in the houses? No
sleepers must sleep in those beds,

No bargainers' bargains by day – would they continue?

Would the talkers be talking? would the singer attempt to sing?
Would the lawyer rise in the court to state his case before the judge?
Then rattle quicker, heavier drums – you bugles wilder blow.

Beat! beat! drums! – blow! bugles! blow!
Make no parley – stop for no expostulation,
Mind not the timid – mind not the weeper or prayer,
Mind not the old man beseeching the young man,
Let not the child's voice be heard, nor the mother's entreaties,
Make even the trestles to shake the dead where they lie awaiting the
hearses,
So strong you thump O terrible drums – so loud you bugles blow.

WALT WHITMAN

III RECONCILIATION

Word over all, beautiful as the sky,
Beautiful that war and all its deeds of carnage must in time be utterly
lost,
That the hands of the sisters Death and Night incessantly, softly,
wash again and ever again this soiled world;
For my enemy is dead, a man divine as myself is dead,
I look where he lies white-faced and still in the coffin – I draw near,
Bend down and touch lightly with my lips the white face in the
coffin.

WALT WHITMAN

IV DIRGE FOR TWO VETERANS

The last sunbeam
Lightly falls from the finished Sabbath,
On the pavement here, and there beyond it is looking
Down a new-made double grave.

Lo, the moon ascending,
Up from the east the silvery round moon,

Beautiful over the house-tops, ghastly, phantom moon,
Immense and silent moon.

I see a sad procession,
And I hear the sound of coming full-keyed bugles,
All the channels of the city streets they're flooding
As with voices and with tears.

I hear the great drums pounding,
And the small drums steady whirring,
And every blow of the great convulsive drums
Strikes me through and through.

For the son is brought with the father,
In the foremost ranks of the fierce assault they fell,
Two veterans, son and father, dropped together,
And the double grave awaits them.

Now nearer blow the bugles,
And the drums strike more convulsive,
And the daylight o'er the pavement quite has faded,
And the strong dead-march enwraps me.

In the eastern sky up-buoying,
The sorrowful vast phantom moves illumined,
'Tis some mother's large transparent face,
In heaven brighter growing.

O strong dead-march you please me!
O moon immense with your silvery face you soothe me!

O my soldiers twain! O my veterans passing to burial!
What I have I also give you.

The moon gives you light,
And the bugles and the drums give you music,
And my heart, O my soldiers, my veterans,
My heart gives you love.

WALT WHITMAN

V

The Angel of Death has been abroad throughout the land; you may almost hear the beating of his wings. There is no one as of old... to sprinkle with blood the lintel and the two side-posts of our doors, that he may spare and pass on.

JOHN BRIGHT

Dona nobis pacem.
(Grant to us peace.)

We looked for peace, but no good came; and for a time of health,
and behold trouble!

The snorting of his horses was heard from Dan; the whole land
trembled at the sound of the neighing of his strong ones; for
they are come, and have devoured the land... and those that
dwell therein...

The harvest is past, the summer is ended, and we are not saved...
Is there no balm in Gilead?; is there no physician there? Why then is
not the health of the daughter of my people recovered?

JEREMIAH VIII. 15-22

‘O man greatly beloved, fear not, peace be unto thee, be strong, yea,
be strong.’

DANIEL X. 19

‘The glory of this latter house shall be greater than of the former...
and in this place will I give peace.’

HAGGAI II. 9

‘Nation shall not lift up a sword against nation, neither shall they
learn war any more.

And none shall make them afraid, neither shall the sword go through
their land.

Mercy and truth are met together; righteousness and peace have
kissed each other.

Truth shall spring out of the earth, and righteousness shall look
down from heaven.

Open to me the gates of righteousness, I will go into them.

Let all the nations be gathered together, and let the people be
assembled; and let them hear, and say, it is the truth.

And it shall come, that I will gather all nations and tongues.

And they shall come and see my glory. And I will set a sign among
them, and they shall declare my glory among the nations.

For as the new heavens and the new earth, which I will make, shall
remain before me, so shall your seed and your name remain
for ever.'

Glory to God in the highest, and on earth peace, good-will toward
men.

(ADAPTED FROM MICAH IV. 3, LEVITICUS XXVI. 6, PSALMS LXXXV. 10
& CXVIII. 19, ISAIAH XLIII. 9 & LXVI. 18-22, AND LUKE II. 14.)

Lest we forget.

After the concert, please join us for
supper in the hall below the Church.

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.



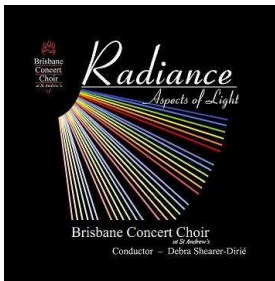
A Special Touch

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



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.



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



2010 Concert Season Preview

Carl Orff's *Carmina Burana* 'From Scratch'

Brisbane Concert Choir would love you to join us for something completely different from our previous 'from scratch' events - Carl Orff's amazing work for choir and orchestra - *Carmina Burana*

Saturday, 17 July, 2010

Rachmaninov Vespers

3.00pm, Sunday 5 September 2010
The Cathedral of St Stephen, Brisbane

Christmas Concert

Please join us for a joyful concert of music for the festive season.

6.00pm, Sunday 5 December, 2010

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

Brisbane Concert Choir
at St Andrew's

Phone (07) 3369 4866

chairman@brisbaneconcertchoir.com

www.brisbaneconcertchoir.com