

2007 Concert Season

June

"Land of Lakes" Choir boys
7.30pm Saturday, 9 June, 2007

This international award-winning choir from Michigan presents
a delightful program of sacred and secular choral gems.

July

"From Scratch" Beethoven Mass in C
Saturday, 14 July, 2007
With the Sinfonia of St Andrew's.

September

Hail, Gladdening Light
Sunday, 16 September, 2007
Please join us for this intimate choral experience.

December

Traditional Christmas Concert
Sunday, 2 December, 2007
#

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



***The Armed Man:
A Mass for Peace***

by Karl Jenkins



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

Sunday, 13 May 2007

St Andrew's Uniting Church, Brisbane



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



Fancy yourself a singer?

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.

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.

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.....

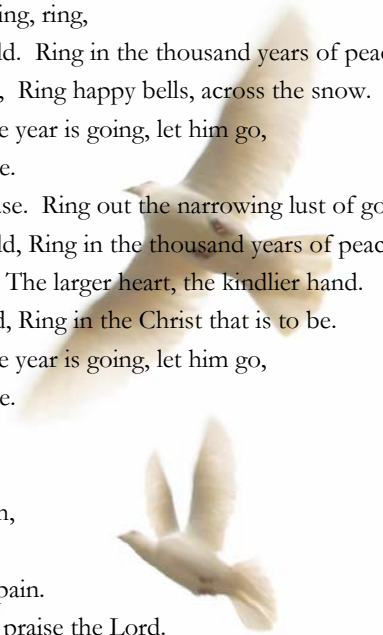
God shall wipe away all tears

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.



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 word from our Chairman

I'd like to take this opportunity to welcome you, and thank you for your support. If 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.

The choir has been looking forward to performing *The Armed Man* from the first rehearsal, particularly as we are able to present it in its full orchestral form, thanks to our ongoing association with the Sinfonia of St Andrew's.

The Choir has a busy year ahead. In four week's time, we host the Land of Lakes Choirboys (Michigan's version of the Vienna Boys Choir), and share a concert with them here in St Andrew's on Saturday 9th June. We answered a plea for help from their director only recently, and were just able to squeeze them into our schedule. Some of the most memorable things in life just happen without conscious planning. We hope that the boys' visit will be one of those serendipitous events.

Saturday 14th July marks our 5th annual Come and Sing 'From Scratch' event. The work for this year is Beethoven's *Mass in C*. If you are interested in taking part as a singer or being 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 web site.

On September 16th, we present a more intimate choral concert, performing a cappella and with piano accompaniment. We round the year out with a traditional Christmas concert on December 2nd, with a preview at Southport one week earlier. We would love to see you at all of them.

Ian Maurer

Chairman - Brisbane Concert Choir

A word from St Andrew's Church

Once again a warm welcome to this concert and church. Over the centuries, many churches have been 'home' to choirs both sacred and secular.

St Andrew's Uniting Church is very glad to be associated with the Brisbane Concert Choir and the Sinfonia of St Andrew's.

This afternoon's concert brings together language and music ancient and modern, as well as eastern and western religion.

Welcome, thank you for your attendance, and enjoy this great mass performed by a great Choir and Sinfonia.

Reverend Ray Herrmann

Minister - St Andrew's Uniting Church

Musical Director

Dr Debra Shearer-Dirié



Dr. Debra Shearer-Dirié, completed her Undergraduate degree at the University of Western Australia. She holds a Diploma of Kodály Education from the Kodály Institute, Kecskemét, Hungary, a Master of Music Education degree and Doctorate of Music in Choral Conducting degree from Indiana University, USA. While at Indiana University she was director of the Indiana University Children's Choir and assistant director to Paul Hillier with the Pro Arte Singers. 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.

Dr. Shearer-Dirié has presented at the National Conference of the American Choral Director's Association in New York 2003, and at the Australian National Choral Association conference in 2004. In 2005, she was appointed Musical Director of the Brisbane Concert Choir and in 2006, founded the Vox Pacifica Chamber Choir which has just returned from a very successful tour of Tasmania including several well-received performances at the National ANCA conference. Dr. Shearer-Dirié lectures at The University of Queensland and is editor of the Australian National Choral Associations Journal publication. She travels nationally adjudicating and conducting.

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, and 2008 is shaping up to be a busy year with plans to record another CD and tour Western Australia.

Sopranos

Lindsay Blacow
Melissa Britnell
Katherine Chan
Helen Fredericks
Mary Gough
Alexandra Greene
Jan Hungerford
Stella Jenks
Caitlin McMorro
Suzana Milosevic
Judy Neal
Elizabeth Pratt
Janelle Roworth
Lucinda Thomson
Margaret Ward

Altos

Christine Campbell
Cathy Dean
Jenelle Grant
Kyla Hayden
Melissa Hutchinson
Nicki Jenkins
Barbara Lamb
Lynne Maurer
Joan Mooney
Tricia Pezet
Rebecca Russell
Ceri Takken
Heather Wearne

Tenors

Ian Clarkson
Warren Ham
John Holmes
Allen Kloeden
Stuart Maybury
Jack Parakh-Morgan

Basses

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

Choir Management

Chairman
Secretary
Treasurer
Committee

Ian Maurer
Nicki Jenkins
Tricia Pezet
Jenelle Grant
Stella Jenks
Caitlin McMorro
Heather Wearne

Musical Director
Accompanist
Librarian
St Andrew's
Liaison
Patron

Debra Shearer-Dirié
John Woods
Mary Gough
Steven Nisbet
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)
Jenny Khafagi
Matthew Gillet
Nerida Oostenbroek
Roy Glossop
Kathryn Hicks

2nd Violins:

Joan Lazaroff
Elisha Harrison
Therese O'Brien
Anna McPherson

Violas:

Petros Stylianos
Hana Hobiger
Timothy Tate
Fiona Bowley

Cellos:

Deborah Davis
Ngaio Toombes
Katherine McKee

Double Basses:

Murray Gay
Lorna Sherwin

Flutes:

Briony McGillvray
Kristine Healy

Oboes and Cor Anglais:

Ronald Webb
Bernard Girard

Clarinets:

Graham Evans
John Harrison

Bassoons:

Sophie Meagher
Trevor Williamson

Contra Bassoon

Trevor Williamson

French Horns

Suzanne McKenzie
Josephine Smith

Trumpets:

Geoffrey Spiller
Dee Boyd
Madeleine Charles

Trombones:

Adrian Head
Jamie Kennedy
John Carpenter

Timpani:

Vanessa Solomon

Percussion:

Petina Winch

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 oppresseth 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

Holy Lord God of Hosts

Pleni sunt caeli et terra Gloria tua

Heaven and earth are full of thy glory

Hosanna in excelsis

Hosanna in the highest

Pleni sunt caeli et terra Gloria tua

Heaven and earth are full of thy glory

Hosanna in excelsis

Hosanna in the highest

Sanctus Dominus Sanctus

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.



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—Hafiz Ali Kahn

Hafiz Ali Kahn 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 — Janelle Roworth

Soprano, Janelle Roworth has performed in many choirs from a young age, notably with the St James King Street Sydney choir and subsequently with the "Jacobean Singers" (1992-1999). From 2000 to 2002 she completed a Bachelor of Contemporary Music at Southern Cross University, Lismore. During this period she sang in "Isabella Acapella" (an eight member vocal ensemble), touring Japan twice and recording a CD. In 2003 she sang briefly with the Singapore Lyric Opera Chorus. More recently she has featured as a soloist in Faure's "Requiem" and Dvorak's "Mass in D". She is currently enjoying private study with Adele Nisbet at Griffith Conservatorium and singing with the Brisbane Concert Choir.

Alto — Nicki Jenkins

Nicki works as a dentist and has always enjoyed singing. She was awarded AMusA in 2002 and completed a Graduate Certificate in Music Studies at the Queensland Conservatorium in 2003.

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 achitectural firm.

Bass — Robin Maurer

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

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 and the Brisbane Chamber Choir. Robin has been a member of the Brisbane Concert Choir bass section since 1998.

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

