

Brisbane Chorale, The Queensland Choir, Brisbane Concert Choir
and Brisbane Philharmonic Orchestra in association with
Queensland Music Festival, QPAC and Brisbane City Council present

VERDI *REQUIEM*

for
four solo voices, chorus & orchestra

Natalie Aroyan *soprano*

Milijana Nikolic *mezzo soprano*

Diego Torre *tenor*

Warwick Fyfe *bass*

Brisbane Chorale

The Queensland Choir

Brisbane Concert Choir

Brisbane Philharmonic Orchestra

Peter Luff *conductor*

4pm 28 July 2019
Concert Hall QPAC



Brisbane Concert Choir



The Queensland Choir

PERFORMING SINCE 1872



**BRISBANE
PHILHARMONIC
ORCHESTRA.**



Dedicated to a better Brisbane



Brisbane Concert Choir

Musical Director
Dr Debra Shearer-Dirié

J.S. BACH MASS in B MINOR

Johann Sebastian Bach.

Brisbane Concert Choir Sinfonia of St Andrew's

Leanne Kenneally *soprano*
Nicolie Jenkins *alto*
Neil Mason *tenor*
Leon Warnock *baritone*

Debra Shearer-Dirié
conductor

2pm Sunday 15 September
St Andrew's Uniting Church,
Cnr Ann & Creek Sts Brisbane City

Tickets: Scan QR Code or visit
www.brisbaneconcertchoir.com/buytickets



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The Queensland Choir

Soloists

Shikara Ringdahl

Greg Moore

Jason Barry-Smith

Conductor

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WELCOME

Welcome to this very special collaboration by Brisbane Chorale, Brisbane Concert Choir, The Queensland Choir and Brisbane Philharmonic Orchestra to present Verdi's powerful and transcendent *Requiem*.

It has been a privilege, on this epic musical journey, to work under the baton of distinguished conductor Peter Luff and alongside four acclaimed soloists: soprano Natalie Aroyan, mezzo soprano Milijana Nikolic, tenor Diego Torre and bass Warwick Fyfe.

This performance is presented in association with Queensland Music Festival, QPAC and Brisbane City Council. We are indebted to them for valuable support.

Verdi's *Requiem* is a work of extraordinary dramatic and emotional intensity, a huge palette ranging from visions of terror to moments of hushed intimacy. It was an overnight success with its first performance in the church of San Marco, Milan in 1874 and continues to engage audiences, choirs and orchestras around the world.

We hope you enjoy today's performance.

Please join us in the Lyric Theatre bar following the performance for an opportunity to meet this afternoon's artists.



Brisbane Concert Choir



Please turn off all mobile phones and other electronic devices.

Program

MESSA DA REQUIEM

Giuseppe Verdi

for four solo voices, chorus and orchestra

No 1 Requiem	solo quartet & chorus
No 2 Dies irae:	
Dies irae	chorus
Tuba mirum	bass & chorus
Liber scriptus	mezzo soprano & chorus
Quid sum miser	soprano, mezzo soprano, tenor
Rex tremendae	solo quartet & chorus
Recordare	soprano & mezzo soprano
Ingemisco	tenor
Confutatis	bass & chorus
Lacrimosa	solo quartet & chorus
No 3 Offertorio	solo quartet
No 4 Sanctus	double chorus
No 5 Agnus Dei	soprano, mezzo soprano & chorus
No 6 Lux aeterna	mezzo soprano, tenor, bass
No 7 Libera me	soprano & chorus

**Please note: Verdi's *Requiem* will be performed without an interval.
The duration is approximately 90 minutes.**

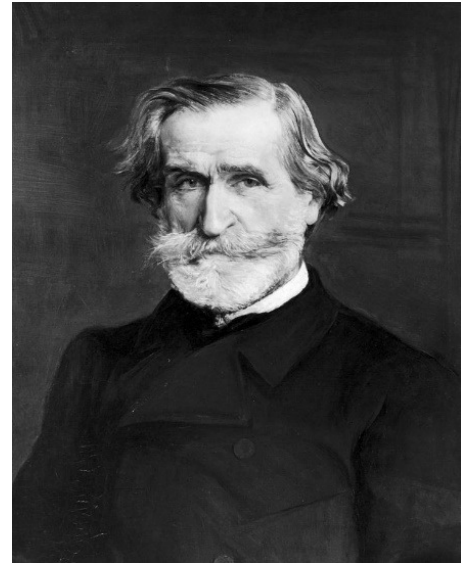
Notes & Texts

Giuseppe Verdi

(b. near Busseto 1813; d. Milan 1901)

Messa da Requiem

Verdi composed the *Requiem* near the end of his long career – after he had written all but his final two operas. The first performance took place in Milan on 22 May 1874 in the church of San Marco, with the composer conducting. It was a special occasion, the first anniversary of the death of Alessandro Manzoni, literary giant, humanist and patriot, revered by the Italian nation and by Verdi himself.



Verdi had read and admired Manzoni's works throughout his life, particularly Manzoni's masterpiece *The Betrothed* about which he wrote in 1867: '... it is a true book, as true as truth ... not only a book, but a consolation for humanity.' While they differed in matters of faith (Manzoni, a devout Catholic, and Verdi 'not much of a believer'), they had much in common – both were patriots and had spoken out in favour of Italian unification as well as ideals of humanity and justice.

They met only once, in 1868, and Verdi wrote of that meeting: 'I would have gone down on my knees before him if we were allowed to worship men'.

Manzoni's death was the stimulus for Verdi to complete a requiem he had already started. On Rossini's death in 1868, Verdi had proposed a collaborative mass in his memory, to be performed in Bologna, with individual sections written by leading Italian composers of the time – a joint act of veneration for a man he regarded as Italy's greatest composer. Verdi contributed the 'Libera me'. The joint mass remained unperformed, however, because of difficulties in arranging a performance but the 'Libera me' became the nucleus and the conclusion of Verdi's requiem mass in honour of Manzoni.

For Verdi, as for his countrymen, the only way to properly mourn Manzoni and pay homage to his unique stature in Italy was through an equally significant, expansive musical statement. So, it was a mass on a grand scale, imbued with his own profoundly humanitarian approach to life, full of vigorous rhythms, sublime melodies, and dramatic contrasts to express the powerful human emotions engendered by the dramatic Mass text – terror, feelings of loss and sorrow, and a human desire for forgiveness and mercy.

Text and translation of Verdi's Requiem

I REQUIEM

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem; exaudi orationem meam, ad te omnis caro veniet.

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Kyrie eleison, Christe eleison.

Grant them eternal rest, O Lord, and may perpetual light shine on them.

Thou, O God, art praised in Sion, and to thee shall a vow be paid in Jerusalem. Hear my prayer; to thee shall all flesh come.

Grant them eternal rest, O Lord, and may perpetual light shine on them.

Lord have mercy, Christ have mercy.

2 DIES IRAE

Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.
Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus!

Tuba mirum spargens sonum,
per sepulcra regionum,
coet omnes ante thronum.
Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.

Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.
Iudex ergo cum sedebit,
quidquid latet apparebit,
nil inultum remanebit.

Quid sum miser tunc dicturus,
quem patronum rogaturus,
cum vix justus sit securus?

Rex tremendae majestatis,
qui salvandos salvas gratis,
salve me, fons pietatis.

*Day of wrath, that day
will dissolve the earth in ashes
as David and the Sibyl bear witness.
What dread there will be
when the Judge shall come
to judge all things strictly.*

*A trumpet, spreading a wondrous sound
through the graves of the lands,
will drive all before the throne.
Death and nature shall be astonished
when all creation rises again
to answer to the Judge.*

*A book, written in, will be brought forth
containing everything that is,
from which the world shall be judged.
When therefore the Judge takes his seat,
whatever is hidden will reveal itself,
nothing will remain unavenged.*

*What then shall I say, wretch that I am,
what advocate entreat to speak for me,
when even the righteous may not be secure?*

*King of awe-inspiring majesty,
who freely savest the redeemed,
save me, O fount of mercy.*

Recordare, Jesu pie,
quod sum causa tuae viae:
ne me perdas illa die.
Quaerens me sedisti lassus,
redemisti crucem passus,
tantus labor non sit cassus.
Juste iudex ultionis,
donum fac remissionis
ante diem rationis.

Ingemisco, tamquam reus,
culpa rubet vultus meus,
supplicanti parce, Deus.
Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.
Preces meae non sunt dignae,
sed tu bonus fac benigne,
ne perenni cremer igne.
Inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.

Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.
Oro supplex et acclinis,
cor contritum quasi cinis,
gere curam mei finis.

Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus.
Huic ergo parce, Deus,
Pie Jesu Domine,
dona eis requiem.

Domine, Jesu Christe, Rex gloriae, libera
animas omnium fidelium defunctorum de
poenis inferni et de profundo lacu. Libera
eas de ore leonis, ne absorbeat eas
tartarus, ne cadant in obscurum: sed
signifer sanctus Michael repraesentet eas
in lucem sanctam: quam olim Abrahae
promisisti et semini ejus.

*Remember, blessed Jesu,
that I am the cause of thy pilgrimage.
Do not forsake me on that day.
Seeking me thou didst sit down weary, thou
didst redeem me, suffering crucifixion.
Let not such toil be in vain.
Just and avenging Judge,
grant remission
before the day of reckoning.*

*I groan like one who is guilty,
guilt reddens my face:
spare a suppliant, O God.
Thou who didst absolve Mary Magdalene
and didst hearken to the thief,
to me also hast thou given hope.
My prayers are not worthy,
but thou in thy merciful goodness grant
that I burn not in everlasting fire.
Place me among thy sheep
and separate me from the goats,
setting me on thy right hand.*

*When the accursed have been confounded
and given over to the bitter flames,
call me with the blessed.
I pray in supplication on my knees,
my heart contrite as the dust,
safeguard my fate.*

*Mournful that day
when from the dust shall rise
the guilty, to be judged.
Therefore spare them, O God.
Merciful Jesu, Lord,
grant them rest.*

3 OFFERTORIUM

*Lord Jesus Christ, King of glory, deliver the
souls of the dead from the pains of hell and
from the bottomless pit. Deliver them from
the lion's mouth, that Tartarus may not
swallow them, that they may not fall into
darkness. But let St Michael, thy standard-
bearer, lead them into the holy light which
once thou didst promise to Abraham and his
seed.*

Hostias et preces, tibi, Domine, laudis offerimus.
Tu suscipe pro animabus illis, quarum hodie memoriam facimus.
Fac eas, Domine, de morte transire ad vitam: quam olim Abrahae promisisti et semini ejus.

*We offer to thee this sacrifice of prayer and praise.
Receive it for those souls whom today we commemorate.
Allow them, Lord, to cross from death into the life which once thou promised to Abraham and his seed.*

4 SANCTUS

Sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.
Benedictus qui venit in nomine Domini.
Osanna in excelsis.

*Holy, holy, holy, Lord God of Sabaoth.
Heaven and earth are full of thy glory.
Hosanna in the highest.
Blessed is he who cometh in the name of the Lord. Hosanna in the highest.*

5 AGNUS DEI

Agnus Dei, qui tollis peccata mundi, dona eis requiem.
Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.

*Lamb of God, who takest away the sins of the world, grant them rest.
Lamb of God, who takest away the sins of the world, grant them everlasting rest.*

6 LUX AETERNA

Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es.
Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

*May eternal light shine on them, O Lord, with thy saints for ever, for thou art merciful.
Grant them eternal rest, O Lord, and may perpetual light shine on them.*

7 LIBERA ME

Libera me, Domine, de morte aeterna in die illa tremenda; quando coeli movendi sunt et terra: dum veneris judicare saeculum per ignem.

Deliver me, O Lord, from eternal death on that dread day, when the heavens and the earth shall be moved: when thou shalt come to judge the world by fire.

Tremens factus sum ego et timeo, dum discussio venerit atque ventura ira.
Dies irae, dies illa, calamitatis et miseriae; dies magna et amara valde.

*I tremble, and am afraid, until the day of reckoning and wrath shall come.
Day of wrath, day of calamity and misery; a great and bitter day.*

Requiem aeternam, dona eis, Domine, et lux perpetua luceat eis.
Libera me, Domine, de morte aeterna in die illa tremenda: Libera me.

*Grant them eternal rest, O Lord, and may perpetual light shine upon them.
Deliver me, Lord, from eternal death on that dread day. Deliver me.*

Artists

Peter Luff *conductor*

Peter Luff is Deputy Director (Performance and Engagement) at Queensland Conservatorium Griffith University and Associate Professor in Horn and Brass studies. He holds a Bachelor of Music Performance from Adelaide University's Elder Conservatorium and a Master of Music specialising in Instrumental conducting from Queensland Conservatorium Griffith University (QCGU).

As a conductor, Peter has extensive experience in a diverse array of performance disciplines which include symphonic repertoire, chamber music, Brass Band and Opera. Peter has conducted many orchestras and ensembles including the

Queensland Symphony Orchestra, Tasmanian Symphony Orchestra brass ensemble, Bangalow Festival Orchestra, Brisbane Philharmonic, Brisbane Symphony Orchestra, Queensland Conservatorium Symphony and Opera Orchestras, the Brisbane Excelsior Band and Brisbane Brass. Peter made his conducting debut with Opera Queensland earlier in 2019 with a performance of Verdi's *Requiem*.

During his time as a professional horn player Peter has performed with orchestras and ensembles including the Queensland Symphony Orchestra, Melbourne Symphony Orchestra, Sydney Symphony Orchestra, West Australian Symphony Orchestra, Australian World Orchestra, Australian Chamber Orchestra, West Australian Symphony Orchestra, Hong Kong Philharmonic, Southern Cross Soloists and is a member of QCGU ensemble in residence Ensemble Q. He has performed as a soloist in Australia, Belgium, Canada, Japan and the United States, including a performance at the Hollywood Bowl in Los Angeles at the 2015 International Horn Symposium.

Peter Luff appears courtesy of Queensland Conservatorium Griffith University.



Natalie Aroyan *soprano*



Armenian-Australian soprano Natalie Aroyan holds a Postgraduate Diploma of Opera from the Sydney Conservatorium of Music and a double-degree in Business and I.T. from the Australian Catholic University. She is a winner of the Opera Foundation New York Competition, Herald Sun Aria, and the Italian Opera Foundation Award which enabled her to pursue further studies at Mannes College, New York and the Accademia of Bel Canto, Italy with Mirella Freni.

A principal artist with Opera Australia, Natalie's roles include the title role in *Aida*, Eva (*Die Meistersinger*), Micaela (*Carmen*) and covering *Tosca*, as well as appearing at the Opera Gala on New Year's Eve. Further roles include Mimi (*La bohème*), Desdemona (*Otello*), Amelia Grimaldi (*Simon Boccanegra*), High Priestess (*Aida*) and covering *Luisa Miller*, Guttrune in the Melbourne Ring Cycle and Elisabetta (*Don Carlos*), all for Opera Australia; Mimi and Marguerite (*Faust*) for West Australian Opera and Amelia (*Simon Boccanegra*) in her European debut in Bari, Italy.

On the concert platform, Natalie has performed with the Melbourne Symphony Orchestra, performing the 'Letter Scene' from Tchaikovsky's *Eugene Onegin* and the Opera Gala at the Myer Music Bowl, Verdi *Requiem* with the Royal Melbourne Philharmonic Society in Hamer Hall, Melbourne and in Sydney Town Hall with the Sydney University Graduate Choir.

In 2019 Natalie makes her European debut as Amelia (*Simon Boccanegra*) in Bari, Italy, performs Verdi *Requiem* at the Bleach Festival (Gold Coast) and at Queensland Music Festival, debuts with Queensland Symphony Orchestra in their Opera Gala, and returns to Opera Australia's Great Opera Hits Concerts. Her major role covers for Opera Australia will include Liu (*Turandot*), Mimi (*La bohème*), Maddalena (*Andrea Chenier*) and Marguerite (*Faust*).

Verdi *Requiem*, Royal Melbourne Philharmonic
"...The voluptuous voice of Armenian Australian soprano Natalie Aroyan is almost enough to make you wonder whether it is necessary to pay a small fortune to hear Anna Netrebko when we have such talent in Australia...."
Heather Leviston, *Classic Melbourne*, 14 May 2017

Milijana Nikolic *mezzo soprano*



After graduating from the Academy for Soloists at Teatro alla Scala, Milan, Milijana Nikolic went on to sing leading mezzo-soprano roles throughout Europe, Asia, North America, Australia and New Zealand.

Her most recent performances include Jane Seymour (*Anna Bolena*) for The Metropolitan Opera New York, Eboli (*Don Carlo*), Amneris (*Aida*), Verdi's *Requiem* and the title role in *Carmen* for Opera Australia, Pantasilea (*Bomarzo*) for Teatro Real Madrid, *Carmen* for Fujiwara Opera Japan and Dalila (*Samson et Dalila*) with the Tokyo Philharmonic Orchestra.

In 2018, she sang Amneris for Seattle Opera and Opera Australia, *Carmen* for West Australian Opera and Azucena (*Il trovatore*) in Trieste, Bari and Japan; 2019 brings performances of Verdi's *Requiem* in Brisbane and the Gold Coast and *Giulietta (Les contes d'Hoffmann)* at the Teatro Colon, Argentina.

In Asia, Milijana has sung Eboli (*Don Carlo*) in Korea and for Opera Hong Kong; she has also appeared with the Hong Kong Philharmonic Orchestra, the Hong Kong Sinfonietta and the Kanasawa Festival in Japan. Her many roles for Opera Australia in recent seasons have included the title role in *Carmen*, Amneris, *La Principessa (Suor Angelica)*, Jezibaba (*Rusalka*), Azucena, Venus (*Tannhäuser*), Ulrica (*Un ballo in maschera*) and Adelaide (*Arabella*).

Since 2010, Milijana has sung the title role in *Carmen* for the Savolinna Festival in Finland, for Opera Australia (in Sydney and Melbourne) and for State Opera of South Australia in Adelaide; Amneris (in her American debut) for Michigan Opera Theatre and in Sydney, Melbourne, Brisbane and New Zealand; Dalila in *Samson et Dalila* in Finland; the title role in Vivaldi's *Juditha Triumphans* at the Macerata Festival; she also appeared in the World Premiere of *Bliss* for Opera Australia in Sydney, Melbourne and at the Edinburgh Festival.

Bizet *Carmen*, State Opera of South Australia
“... Mezzo soprano Milijana Nikolic is nothing short of stunning in the title role ... She dominated the stage whenever she appears, exuding a powerful presence that screams star quality.”
Barry Lenny, Glam Adelaide

Diego Torre *tenor*



In 2017, Diego Torre sang Cavaradossi (*Tosca*), Pinkerton (*Madama Butterfly*) and Verdi's *Requiem* in Sydney and made his debut as Turridu (*Cavalleria Rusticana*) and Canio (*Pagliacci*) for Opera Australia. In 2018, he debuted with the Sydney Symphony in Verdi's *Requiem*, sang Cavaradossi, Edgardo (*Lucia di Lammermoor*) and Radames (*Aida*) for Opera Australia, Canio for the Grand Théâtre de Genève and Calaf (*Turandot*) for Teatro Regio di Torino.

2019 engagements include Manrico (*Il trovatore*) in Torino, Rodolfo (*La bohème*) and Pinkerton (*Madama Butterfly*) for Opera Australia and Cavaradossi, Turiddu and Canio in Genoa.

In 2015/16, Diego sang Rodolfo (*Luisa Miller*), the title role in *Don Carlo*, Cavaradossi, Gabriele Adorno (*Simon Boccanegra*) and Rodolfo for Opera Australia. Other appearances included Cavaradossi in China and Saarbrücken, Calaf in Oslo and Corrado (*Il corsaro*) in Parma.

Born in Mexico City, Diego Torre was a Domingo-Thornton Young Artist at Los Angeles Opera, where he made his company debut as Don José in performances of *Carmen*. He was then engaged for the 2009/2010 season at The Metropolitan Opera to play the Messenger in *Aida* and Federico in *Stiffelio*. This was followed by Masaniello in *La muette de Portici* for Dessau Opera, Edgardo in *Lucia di Lammermoor* for Savonlinna Opera Festival Finland and covering for Plácido Domingo in the title role of *Il Postino* at Los Angeles Opera.

Since then, performances have included Gustavus (*Un ballo in maschera*), The Duke (*Rigoletto*) and Cavaradossi for Opera Australia; Gabriele Adorno at Teatro Regio di Parma; Rodolfo in Oslo and Darmstadt; Cavaradossi in Florida, Karlsruhe, Boston and Finland; Don José at Eugene Opera and Darmstadt and Forresto (*Attila*) for San Francisco Opera.

Verdi *Requiem* Sydney Symphony Orchestra, 21/06/2018
'Opera Australia regular Diego Torre was a particular highlight, his penetrating, burnished tenor unleashed seemingly effortlessly. The change in timbre he produced in the opening of the *Hostias* ... was exquisite.'
Angus McPherson, *Limelight*

Warwick Fyfe *baritone*



Warwick Fyfe is a Helpmann Award-winning singer and is considered one of Australia's finest baritones. Recent appearances include Beckmesser (*Die Meistersinger von Nürnberg*), Alberich (*Der Ring des Nibelungen*), Sancho Panza (*Don Quichotte*), Amonasro (*Aida*), Geronio (*Il turco in Italia*) and Klingsor (*Parsifal*) for Opera Australia, Alberich (*Das Rheingold*) for the Japan Philharmonic and Tianjin Symphony Orchestras and Peter (*Hansel and Gretel*) in Singapore. 2019 appearances include Athanaël (*Thais*) and Amonasro for Finnish National Opera, Barone di Trombonok (*Il viaggio a Reims*) for Opera Australia and Bartolo (*Il barbiere di Siviglia*) for Victorian Opera.

Warwick has consistently produced outstanding performances in challenging and complex roles including Rigoletto, Falstaff, The Dutchman (*Der fliegende Holländer*); Mandryka (*Arabella*); The Four Villains (*The Tales of Hoffmann*); Dr Schön (*Lulu*); Amonasro (*Aida*); Scarpia (*Tosca*); Faninal (*Der Rosenkavalier*); Wolfram (*Tannhäuser*); Papageno (*The Magic Flute*); Germont (*La traviata*); Leporello (*Don Giovanni*) and Pizarro (*Fidelio*).

Warwick was the recipient of a Helpmann Award for his 2013 performance as Alberich in the Melbourne Ring Cycle. Other awards include: Bayreuth Scholarship 2007; Green Room Award, 2005 (Schaunard in *La bohème*); The McDonald's Aria, 1998 (Winner). Helpmann nominations also include Papageno (*The Magic Flute*) and Daland (*Der fliegende Holländer*). In 2015, he was awarded a Churchill Fellowship to study Wagnerian vocal technique in Germany, the US and the U.K.

Concert engagements include performances with the Sydney, Melbourne, Queensland, West Australian, Adelaide and Tasmanian Symphony Orchestras; the Warsaw Symphony Orchestra, the Singapore Symphony Orchestra, Orchestra of the Music Makers (Singapore); Orchestra Wellington (NZ); Auckland Philharmonia; Melbourne Chorale; Sydney Philharmonia; Royal Melbourne Philharmonic Society; Melbourne Bach Choir and Canberra Choral Society.

Meistersinger 2018

Warwick Fyfe's Beckmesser was simply extraordinary and galvanising. As with his incomparable Alberich in *The Ring*, Fyfe brought the same combination of quirkiness and menace to Nuremberg's artful Staatschreiber.
Michael Smith, Australian Book Review, Arts. 14/11/2018



Music Director Emily Cox
Accompanist Justine Favell
Patrons Dr Roy Wales and Alan Mackay-Sim

Brisbane Chorale, a symphonic choir of over 100 voices, has been under the leadership of Emily Cox since 2003. It is an independent performing organisation, enjoying a close relationship with the Queensland Conservatorium, Griffith University, as it has since it was formed in 1983 by Dr Roy Wales, then Director of the Conservatorium. The Chorale's history was written in 2017 by Professor Peter Roenfeldt, a publication made possible by a Brisbane City Council History Grant.

The Chorale has a reputation for outstanding choral performance. It collaborates with major orchestras such as Queensland Symphony Orchestra, Camerata, Brisbane Philharmonic Orchestra and Brisbane Symphony Orchestra, as well as choirs and other performance organisations. Its extensive repertoire spans music from the baroque to the present day, with Australian and world premières, including Kats-Chernin's *Symphonia Eluvium*, a reflection on the 2011 Queensland floods.

The Chorale has commissioned two choral works – *Child Sightings* by Matthew Orlovich (2002), and Philip Bracanic's *Symphony No 2* (1995), the latter work later recorded for ABC Classics with the QSO, conducted by Werner Andreas Albert. A further recording "Joy to the World" was released at the end of 2012 by Move Records, featuring Christmas choral music by Sydney organist and composer Robert Ampt and involving Brisbane Chorale and Canticum Chamber Choir.

For over two decades the Chorale has performed in the Queensland Performing Arts Trust's 'Spirit of Christmas' concerts. It participates regularly in the 4MBS Festival of Classics, with recent memorable performances of Verdi's *Requiem*, Elgar's *The Dream of Gerontius*, Rachmaninov's *The Bells* and Walton's *Belshazzar's Feast*. The highlight for the Chorale in November 2018 was Mahler's monumental 8th Symphony, the pinnacle of the Conservatorium's 60th Anniversary season. Conducted by Johannes Fritzsch, the performance involved the Conservatorium Symphony Orchestra, choristers from 11 choirs, and local and international soloists.

For information see the website: www.brisbanechorale.org.au

Brisbane Chorale Singers

Soprano

Merrilyn Banks, Kelli Beauchamp, Louella Beresford, Glenise Berry, Rachel Bond, Tracy Carthew, Jennifer Collins, Barbara Crellin, Lynette Donaldson, Ruth Gabriel, Nancie Holley, Jenny Irvine, Sally Lee, Wendy Low, Sylvia MacDonald, Sandra Nissen, Mary Parker, Diane Powell, Louise Strasser, Beverley Sykes, Sarah Talbot, Anne Tanner, Sophie Tarrant, Virna Trout, Jane Woodley, Larissa Zavialov

Alto

Rita Anderson, Louise Baldwin, Jeanine Bygott, Jeanette Carroll, Maria Chappell, Elene Claire, Melissa Cloake, Jo Connor, Ruth Cox, Julia Crombie, Gillian Eastgate, Mary Hartley, Lynn Haughey, Laurie Jacobson, Stephanie Johnson, Grace Kahlert, Thea Koutsoukis, Rose Lane, Fiona Morton, Valerie Mowbray, Karen Pedley, Kathryn Ryan, Muriel Simmons, Karen Skou, Louise Wilson

Tenor

Stephen Brierley, Ian Clarkson, Bill Colbrahams, John Condren, Keith Dalleywater, Alan Ereaut, Troy Fonopo, Stephen Kershaw, David Keyt, Robert Partridge, Sven Roehrs, Geoff Simmers, Antony Somerville, Toyo Sugimoto

Bass

Tommy Cleary, Michael Cooke, Colin Galbraith, Ian Graham, Federico Groppa, Max Hay, Peter Helmstedt, Lindsay Johnson, Peter Kennedy, Benjamin Klazinga, Toby Liedke, Geoffrey Lomas, Murray Massey, James McKeon, Joe Murphy, Donald Murray, Graham Nielson, Alex Ogle, Warwick Reid-Smith, Toni Reverter-Gomez, Nigel Robb, Horst Joachim Schirra, Matt Scott, Eddie Smith, Ian Symes, Pelu Veikoso, Richard Woods

Brisbane Chorale 2019 – Forthcoming Concerts

Sunday 1 September, 3pm

Brisbane City Hall



‘A Joyful Noise’ – Glorious music for choir, brass and organ featuring John Rutter’s *Gloria* and other stunning works.

A concert in support of 4MBS Silver Memories with Christopher Wrench organ, John Coulton Brass Ensemble, Emily Cox conductor

Sunday 17 November, 3pm

Brisbane City Hall

[pre-concert talk by Graham Abbott from 2:15pm]

Handel’s magnificent oratorio *Israel in Egypt* and Organ Concerto ‘Cuckoo and Nightingale’.

Christopher Wrench organ, Brisbane Chorale, Canticum Chamber Choir, Camerata, Graham Abbott conductor

[see advertisement page 24 for more detail]



Brisbane Concert Choir

Musical Director: Debra Shearer-Dirié

Accompanist: John Woods

The Brisbane Concert Choir is an auditioned, adult choir of around 70 members, aged from 18 to 80 and drawn from all walks of life. The Choir, formed in 1996, is based in the heart of the CBD. Dr Debra Shearer-Dirié was appointed Musical Director in May 2005. The Choir performs with a range of ensembles and soloists, sometimes joining with other Brisbane choirs, as today for the Verdi Requiem, to participate in the performance of bigger works or events.

The Choir has established a reputation for excellence in its performances of diverse repertoire from traditional symphonic works through to *a cappella* concerts. The latter have covered a wide range of musical eras and styles from Renaissance madrigals to Bortniansky's Choral Concertos (in Russian) to African American spirituals and modern composers such as Gjeilo and Lauridsen, including several Australian premieres.

The Choir has participated in festivals such as Brisbane's Cathedrals' Week and the 4MBS Classic FM Festival of Classics. In August 2018 the Choir provided the live choral accompaniment to the Brisbane screening of the National Geographic's *Symphony for Our World* international event. The Choir's ANZAC Day concerts have attracted a significant following in recent years as we seek to provide a meaningful contribution to this important day in the Australian calendar. Last year this included commissioning works from two Australian composers, Michael Leighton-Jones and Gerardo Dirié, following a grant from the ANZAC Centenary Fund.

The Choir has run "From Scratch" events where singers come together for a day to learn a work and then perform it in the evening. On other occasions performances have been "cafe" style events and the Choir also sings at more personal events such as weddings.

The Choir has produced three CDs – *Journey*, *Radiance* and *Rejoice* (Christmas music) – and has toured overseas regularly since 1999, performing in New Zealand, major cities and regions of Europe, and most recently, eastern Canada. It has also attended local events in Queensland and New South Wales.

Website: www.brisbaneconcertchoir.com.au

Soprano

Camilla Bautista, Susan Burrows, Natalie Charrington, Annette Corkhill, Bronwyn Cox, Helene Daniel, Jane Deighton, Helen Fredericks, Andrea Hall-Brown, Keryn Hassall, Grete Hindsberger, Jan Hungerford, Janet McKeon, Suzana Milosevic, Judy Neal, Lucinda Porter, Liesl Taylor, Anne Thacker, Linda von Nida

Alto

Milly Blakeley, Claire Bloomfield, Anne Conibear, Amanda Dee, Sannie Dragani, Kate Farrar, Amelia Fotheringham, Sue Gray, Melissa Hutchinson, Nicki Jenkins, Barbara Lamb, Barbara Maenhaut, Lynne Maurer, Joan Mooney, Jane Oliver, Judy Shepherd, Ceri Takken, Kathy Teakle

Tenor

Simon Burgess, Ian Clarkson, Alan Corkhill, Troy Fonopo, David Jackson, Paul Kennedy, Chris Ho, Neil Mason, David McNeven

Bass

Joel Corney, Derrick Hill, Murray Massey, Ian Maurer, Robin Maurer, Mark McKeon, Ross Salomon, Michael Strasser, Chris Whight

Upcoming performances in 2019

Sunday 15 September, 2pm St Andrew's Uniting Church Cnr Ann & Creek Streets Brisbane City	J S Bach. <i>Mass in B Minor</i> Leanne Kenneally soprano, Nicolie Jenkins alto, Neil Mason tenor, Leon Warnock baritone, Sinfonia of St Andrew's, Debra Shearer-Dirié conductor [see advertisement page 2 for more detail]
Sunday 8 December St Andrew's Uniting Church Cnr Ann & Creek Streets Brisbane City	Christmas Concert [More details in due course. Please check the website: www.brisbaneconcertchoir.com.au]



Kevin Power OAM *musical director & conductor*;
Mark Connors *accompanist*

The Queensland Choir, founded in 1872, is one of the most significant organisations in Australia's musical history. Known initially as the Brisbane Musical Union and later as the Queensland State and Municipal Choir, it has presented an annual series of concerts in Brisbane and surrounding areas for the past 147 years and given the first Australian performances of many works including *Messiah*, *Elijah* and others which are now standard choral repertoire. It is believed to be the oldest continuously operating musical organisation in Australia – a heritage of which we are proud.

The choir has contributed greatly to the Brisbane musical scene, not only through its presentation of quality concert performances, but also by the performance opportunities it has provided for developing and professional soloists as well as for Brisbane's community and professional bands and orchestras; the opportunities provided for school choirs and members of the public to join with it in the performance of major works and in choral workshops; and the commissioning and performance of works by Australian composers.

The Choir has commissioned modern choral works with the most significant being *The Dawn is at Hand* (1989) composed by Malcolm Williamson and based on the poems of Oodgeroo Noonuccal.

It has featured in many significant events such as the opening of important buildings and musical venues including Brisbane City Hall (1930 & 2013), St John's Cathedral (1901), Queensland Performing Arts Centre (1985), The Brisbane Convention Centre, and the Exhibition Building (1891) – now known as The Old Museum.

The Choir is currently working on a year of celebration for its 150th year in 2022 and is keen to locate as many past choristers as possible, to include them in the planned events. Past members should contact us on enquiries@qldchoir.com or tel 07 3257 0489. If you know someone who was involved in past years get them to let us know in the same manner.

For information see the website: qldchoir.com

Soprano

Josephine Chow, Bev Coulter, Elizabeth Elwell, Rosemary Graham, Susan Green, Linda Gust, Olfa Hafsa, Catherine Hunter, Robyn Laurens, Sue Lindsay, Amy Lun, Marion MacLaughlin, Kirsten MacPherson, Maria O'Leary Chay, Deborah Peach, Andrea Ripper, Alanna Ryan, Gemma Smith, Deborah Thorsborne-Palmer, Nola West, Elizabeth Wickham

Alto

Pauline Angus, Inez Buchan, Bernadette Driessen, Bernadette Fitzgerald, Alison Fraser, Karen Glen, Jenny Gray, Jennifer Hamilton, Alison Hatchman, Susie Irawan, Ros King Koi, Rhondda Klein, Melody Krok, Karen Livermore, Jan McCreary, Rosemary McDonnell, Marie McMahan, Charmaine Matthews, Karlene Munday, Lesley O'Dowd, Kaylene Roberts, Babette Sutherland, Jenny Vaisey, Julie van Dieen, Virginia White, Misook Yang

Tenor

Ron Blackwell, Michael Brock, Ian Clarkson, Jock Curtis, Allister Harrison, Carol Jensen, Paul Kennedy, Jim Loughridge, Bambang Triasmono, Mike Kerswell, Brad Richards, Nick Shaw, Erik Szaks, Christopher Wilshire

Bass

Ollie Awelewa, Ric Caster, Ken Davidson, Marco Deininger, Martin Fisher, Paul Garside, Tony Groom, James Haywood, Don McKillop, Gordon MacPherson, Phillip Martin, Ian Orchard, Deon Payne, Len Smith, John Sullivan, Robert Woodhouse

The Queensland Choir 2019 – Forthcoming Concerts

'Best of Choral Classics'	Saturday 14 September, 2pm and Sunday 15 September, 2pm Twelfth Night Theatre, Bowen Hills
These concerts celebrate the life of Marjorie Johnstone, a distinguished actress, who with her husband ran one of the most important art galleries in Australian history and donated the land on which the Twelfth Night Theatre was built. The program features excerpts from The Queensland Choir's repertoire in a wide range of different styles and explores the works of Andrew Lloyd Webber with a wonderful selection of songs from his musicals.	
Tickets 07 3252 5122 or www.ticketmaster.com.au (The Marjorie Johnstone Concert)	
[See more detail in advertisement page 2]	
'Brisbane Sings Messiah'	Sunday 1 December, 2:45pm Brisbane City Hall
Handel's glorious oratorio performed by a choir of more than 150 comprised of the Queensland Choir and guest choristers. With its blazing trumpets, thundering timpani and thrilling Hallelujah Chorus, Handel's great choral masterpiece offers a magnificent combination of theatrical effect and spiritual reflection. Singers interested in joining the chorus for this event should register that interest by contacting the choir on enquiries@qldchoir.com or by telephoning 3257 0489.	
Tickets – www.qldchoir.com – 07 3257 0489	



The Brisbane Philharmonic Orchestra (BPO) is Brisbane’s leading community orchestra. The orchestra brings together up to 200 musicians a year to play a variety of classical orchestral music. The orchestra was founded on principles of musical excellence and development, communal participation, and organisational professionalism.

Since its creation in 2000, the BPO has become the community orchestra of choice for over 500 musicians. It is eagerly sought as a performance partner for touring choirs, festivals, and internationally acclaimed instrumentalists and vocalists. The BPO performs its own series of symphonic concerts and participates in multiple community and festival events throughout the year, attracting an audience of over 2,500 people. The orchestra’s main metropolitan concert series includes four to five symphony concerts at Brisbane City Hall and the Old Museum Concert Hall. Programs vary between concerts featuring the great classical, romantic, and 20th century composers, light concerts including film music, as well as concerts with programs targeted at a younger audience.

The BPO maintains many community partnerships including with the Queensland Music Festival, 4MBS Festival of Classics, Brisbane City Council, and The Brisbane Airport Corporation. These partnerships provide essential connections in artistic, educational, professional, and social programs and cater to the association’s increased responsibility to culturally enhance localities and bring a diversity of people together in a fast-paced, ever-impersonal global village. Unusually for a community orchestra, entry to the BPO is by audition and the ensemble is the only community orchestra within the city that rotates guest conductors by invitation rather than establishing a permanent Music Director. Uniquely, this allows a variety of the finest local professional conductors to deliver diverse and innovative programming to artistically stimulate members of the orchestra.

BPO 2019 – Forthcoming Concerts

Saturday 17 August, 9pm Brisbane City Hall	“Synthony” – a unique collaboration between the BPO, DJs and vocalists performing the biggest dance tracks of the last 30 years. Conductor: Peter Thomas
Sunday 29 September, 3pm Old Museum Concert Hall, Bowen Hills	“The Bard & the Bird” – music by Sibelius, Copland, Mozart and Stravinsky. Conductor: Chen Yang [see advertisement page 24 for more detail]
Sunday 1 December, 3pm Old Museum Concert Hall, Bowen Hills	“Shostakovich 10” – music by Bernstein and Shostakovich Conductor: David Law

For further information and for tickets visit www.bpo.org.au

Orchestra Players

Flute

Jo Lagerlow*
Jessica Sullivan

Piccolo

Lucia Gonzales*

Oboe

Gabrielle Knight*
Hui-Yu Chung

Clarinet

Daniel Sullivan*
Annie Larsen

Bassoon

Lisa Squires*
Katey Witham
Carl Bryant
Patricia Brennan

Horn

Melanie Taylor*
Joyce Shek
Simon Miller
Anita Austin

Trumpet

Blake Humphries*
Sophie Kukulies
Tim Reid
Jack Duffy

(Off-stage)

Michael Whitaker
Elisabeth Bell
Nick Jones
Akua Van Den Hooven

Trombone

Angela Prescott*
Nicholas Whatling

Bass Trombone

Clayton Fiander*

Cimbasso

Murray Walker*

Timpani

Kerry Vann*

Bass Drum

Jenny Gribbin*

First Violin

Cameron Hough*
(Concertmaster)
Karen Blair
Tove Easton
Hwee Sin Chong
Carmen Pierce
Rebecca Stephenson
Peter Nicholls
Andre Allavena
Min Tan
Shaeleigh Thompson
Emma Erkiksson
Danny Kwok
Graeme Simpson
Hayden Burton

Second Violin

Yvette McKinnon*
Amanda Lugton
Ryan Smith
Cara Odenthal
Tylar Leask
Anna Jenkins
Lauren Jones
Nicholas Salmon
Rebecca Johnson
Samuel Markovic
Emily Farren
Murari Campbell
Ailsa Hankinson
Nawres Al Freh

Viola

Bronwyn Gibbs*
Katrina Greenwood
Daniel Tipping
John McGrath
John Hemming
Chris Lee
Jenny Waanders

Cello

Ngaio Toombes*
Edward Brackin
Anitah Kumar
David Silman
Oliver Holmes
Elouise Comber
Gabriel Dumitru
Charmaine Lee
Nicole Kancachian

Double Bass

Samuel Dickenson*
Steven Dunn
Angela Jaeschke
Dean Tierney

*denotes principal player

Brisbane Chorale Inc.

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www.qldchoir.com

The Queensland
Choir is proudly
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Director-General, Department of Environment and Science: Jamie Merrick

QPAC respectfully acknowledges the Traditional Owners of the Lands across Queensland and pays respect to their ancestors who came before them and to Elders past, present and emerging.

Patrons are advised that the Performing Arts Centre has EMERGENCY EVACUATION PROCEDURES, a FIRE ALARM system and EXIT passageways. In case of an alert, patrons should remain calm, look for the closest EXIT sign in GREEN, listen to and comply with directions given by the inhouse trained attendants and move in an orderly fashion to the open spaces outside the Centre.

Brisbane Chorale and
Canticum Chamber Choir
present

HANDEL Israel in Egypt

3pm, Sunday 17 November
Brisbane City Hall

Handel's dramatic and evocative oratorio is being performed in Brisbane for the first time in over 30 years. Though composed in 1738, it is a work for our time, when displacement and humanitarian crises are all too common.

Graham Abbott *conductor*
Brisbane Chorale
Canticum Chamber Choir
Camerata

soloists:

Sarah Crane & Emily Turner *sopranos*

Jessica Low *mezzo soprano*

Nick Kirkup *tenor*

Shaun Brown & Daniel Smerdon *baritones*

[pre-concert talk by Graham Abbott at 2:15pm]

TICKETS:
4MBS TICKETING
3847 1717 or
4mbs.com.au



SUNDAY 29 SEPTEMBER, 3PM
OLD MUSEUM CONCERT HALL,
BOWEN HILLS

Conductor: Chen Yang

Soloist: Cameron Hough (Violin)

PROGRAM:

Aaron Copland | Four Dance Episodes from 'Rodeo'

Wolfgang Amadeus Mozart | Violin Concerto No.5 in A major, K.219

Jean Sibelius | The Bard (tone poem for orchestra)

Igor Stravinsky | The Firebird – Suite for orchestra (1919)

Tickets: www.bpo.org.au

THE BARD &
THE BIRD

