



# the magnificent bach

2021 Season

BRISBANE  
CHAMBER  
CHOIR

**Sunday, 26 September 2021 @ 3.00 PM**

St John's Anglican Cathedral  
373 Ann Street, Brisbane QLD 4000

***Singet dem Herrn ein neues Lied***  
BWV 190

***Himmelskönig, sei willkommen***  
BWV 182

***Magnificat in D***  
BWV 243

**Thank you for attending *the magnificent bach*. Please note the following housekeeping notices to ensure an enjoyable experience for all.**

- Please do not applaud between movements.
- While the Cathedral has a children's play-area, we request that it not be used during the performance.
- Please make sure you have turned off your phone for the duration of the concert.
- You can find the public amenities on the Ann Street side of the main carpark.

**Soprano 1** Rachael Griffin

**Soprano 2** Amber Evans

**Mezzo** Anne Fulton

**Tenor** Nick Kirkup

**Bass** Timothy Newton

## **Brisbane Chamber Choir**

Graeme Morton AM

Cheryl Fiedler, Elodie Geertsema, Madeline Gibbs, Sandra Nissen, Milly Bailey, Colleen Guifoyle, Rachel Hoey, Emma Hutchings, Fiona Palmer, Alexander Bowly, Peter Garrett, Jonathan Hargreaves, Isaac Holtby, Jeffery Mitchell, Tim Grantham, Matthew McKinnon, Elliot Rentoul, Jason Schoutrop

## **Lumens Chamber Choir**

Kathryn Morton

Ava Eid, Zoe Catchpoole, Amelia Garnett, Hailey Graham, Ariel Jones, Cassie Barnett, Heather Deacon, Miranda Kidd, Anna C Madrigal, Zara Passenger, Charlotte Watson, Cody Hargreaves, Nicholas Hargreaves, Ryan Lawrence, James Taylor, Pieter van der Have, Paul Michel Conrad, Zakari Gane, Declan Kemp, Thomas Lewis, Tam Nguyen, Dominic Retschlag, Nathan Richardson, Nic Wallace, Jordan Yee

## **Brisbane Chamber Players**

Alan Smith

**Violin 1** Rebecca Seymour, Nicholas Thin

**Violin 2** Jane Burroughs, Natalie Low

**Viola** Nicholas Tomkin, Karen Lucas

**Cello** Matthew Kinmont, Alison Smith O'Connell

**Bass** Justin Bullock

**Flute** Hayley Radke, Stephanie Vici

**Oboe** Sarah Meagher, Vivienne Brooke

**Trumpet** Mark Bremner, Richard Fomison, Richard Madden

**Timpani** Fraser Matthew

**Organ** Phillip Gearing

### **Cantata 190, "*Singet dem Herrn ein neues Lied*"**

This cantata for New Year's Day was first performed in Leipzig in 1724. The text draws upon psalms 149 and 150, and the main librettist is anonymous, although likely to have been Christian Friedrich Henrici, who wrote under the pen name Picander. Additional texts are by Martin Luther and Johannes Herman.

The music for the first two movements – aside from the vocal parts and, for the first movement, the violin parts – has not survived but has been reconstructed for performance. The lively opening movement, a song of praise, gives special attention to the words "loben" (praise), "Alleluja", and "Odem" (breath), a significant word for singers. Bach also adds emphasis in this movement by having the singers join in unison to intone in drawn-out notes, "Lord God, we praise you!" and "Lord God, we thank you!" The second movement alternates the choir's chorale tune and words of praise with tenor and then alto solo recitative, expanding on the reasons for which the community is grateful.

There are two other recitatives in the cantata. In the fourth movement, we hear the bass soloist begin in a minor key, singing about worldly things, and then moving to a major key as he asks Jesus to guide and care for him. The tenor's recitative in the sixth movement begins dramatically with a plea for Jesus to bless the city and its people and institutions. The closing chorale uses trumpet fanfares to punctuate the end of each line as the choir asks for God's blessing throughout the coming year.

### **Cantata 182, "*Himmelskönig, sei willkommen*"**

Bach wrote this cantata for the 1714 Palm Sunday service at the court chapel in Weimar. It was the most often performed of his cantatas during his lifetime. The libretto poet's identity is uncertain, but the text may have been written by the Weimar court poet Salomo Franck. The cantata also includes the text of one stanza of Paul Stockmann's 1633 hymn, "Jesu Leiden, Pein und Tod" and its 1609 melody by Melchior Vulpius. The smaller group of instruments of the Weimar version was expanded when Bach updated the work for performance in Leipzig in 1724.

The cantata depicts both the events of Palm Sunday, when Christ rode into Jerusalem on a donkey, and elements of His upcoming passion and death. The emotional contemplations of the text provided an opportunity for members of the congregation at the time to consider what the events of Holy Week might mean for their own personal faith. Bach's setting of the text emphasises the meaning of the words: after the French overture style of the first movement, we hear the voices coming in one by one, as though a crowd is gathering to see the procession. They sing, "King of Heaven, welcome". The bass soloist replies in the voice of Jesus, "Behold, I come".

In the fifth movement, the alto soloist sings, "Lay yourselves before the Savior, hearts that are Christian!" On Palm Sunday, the crowd waiting to see Jesus laid their cloaks on the road for Him to travel over; now the singer exhorts the audience to do the same with their lives, and we hear the meaning of the words in the long descending passages in the flute and voice. The following tenor aria, "Jesus, through

good and bad times, let me journey also with you," contains the idea of travelling with Christ on His journey to the cross on Good Friday. The word "crucify" gets special emphasis twice, reminding the listener that the crowd who gathered on Palm Sunday to lay down their cloaks were likely the same ones who gathered to shout "Crucify Him!" only a few days later. The stop-start nature of the music also suggests Christ stumbling and falling as He carries His cross. In the buoyant final movement, the words remind the listener that the sadness and pain of Good Friday ultimately serve the purpose of making Heaven open to those who believe.

### **Magnificat (BWV 243)**

Bach's original version of this work was written in 1723 for performance at Christmas. It was set in E-flat and included four additional Christmas songs added between movements of the Magnificat itself. Bach updated the Magnificat during the period 1728–31, changing the key to D, which was more convenient for the trumpet players. He also removed the four Christmas songs, making the Magnificat suitable for performance on a wider variety of feast days: not only Christmas, but also Easter, Pentecost, Visitation, Annunciation and Purification.

The text of the Magnificat is from the Gospel of Luke (1:46–55). Mary, pregnant with Jesus, goes to visit her cousin Elizabeth, who is also pregnant – her son would become John the Baptist. When Elizabeth greets Mary, calling her "blessed among women", Mary responds with a song of praise, the Magnificat. The words she uses include language from the Psalms, and they talk about how God will turn worldly ideas of power upside down:

*He has brought down the powerful from their thrones and lifted up the lowly.*

In the Magnificat we can again hear Bach's use of word painting to convey the meaning of the text. In the first movement, Mary's joy can be heard in the instrumental (and eventually vocal) lines moving rapidly up and down, like water bubbling in a fountain. In the third movement, after the soprano soloist has sung about Mary's status as a lowly handmaiden, the choir bursts in to sing that "all generations will call her blessed", with more and more voices added. Bach uses prominent minor sixths and thirds in the melody on the word "timentibus" ("for those who fear Him") in the sixth movement to create a sense of unease. The music of the eighth movement closely resembles the meaning of the text: the powerful are brought down in rapidly descending melodic lines, and the lowly are lifted up as the matching music ascends.

The eleventh movement begins with the basses, who sing about the promise God made to Mary's ancestors, to Abraham and to his descendants forever, then the tenors join in, followed by the altos, the second and finally the first sopranos, all the voices stacking together in a kind of aural genealogy that stretches both far into the past and also into the distant future. Bach completes the final movement, the doxology, with a similar use of repetition, the choir singing, "as it was in the beginning, is now, and for ever and ever" both in separate voices and together, the repetition of the music mirroring the meaning of the words.

**Dr Rebekah Woodward**

## **Singet dem Herrn ein neues Lied**

### **Chorus**

*Singet dem Herrn ein neues Lied!  
Die Gemeinde der Heiligen soll ihn loben!  
Lobet ihn mit Pauken und Reigen  
lobet ihn mit Saiten und Pfeifen!  
Herr Gott, dich loben wir!  
Alles, was Odem hat, lobe den Herrn!  
Herr Gott, wir danken dir!  
Alleluja!*

Sing a new song to the Lord!  
The company of the saints shall praise him!  
Praise him with drums and dances,  
praise him with strings and pipes!  
Lord God, we praise you!  
Everything that has breath, praise the Lord!  
Lord God, we thank you!  
Alleluia!

### **Chorus and Recitative**

*Herr Gott, dich loben wir,  
Daß du mit diesem neuen Jahr  
Uns neues Glück  
und neuen Segen schenkest  
Und noch in Gnaden an uns denkest.*

Lord God, we praise you,  
Since you, with this new year,  
send us new fortune  
and new blessing  
and still think upon us in grace.

*Herr Gott, wir danken dir,  
Dass deine Gütigkeit  
In der vergangnen Zeit  
Das ganze Land und unsre werte Stadt  
Vor Teurung, Pestilenz und Krieg behütet hat.*

Lord God, we thank you,  
since your goodness in times past  
has protected the entire land  
and our worthy city  
from inflation, disease and war.

*Herr Gott, dich loben wir,  
Denn deine Vaterreu  
Hat noch kein Ende,  
Sie wird bei uns noch alle Morgen neu.  
Drum falten wir,  
Barmherzger Gott, dafür  
In Demut unsre Hände  
Und sagen lebenslang  
Mit Mund und Herzen Lob und Dank.  
Herr Gott, wir danken dir!*

Lord God, we praise you,  
for your fatherly love  
has still no end,  
it is still renewed for us every morning.  
Therefore for this reason,  
merciful God,  
we fold in humility our hands  
and lifelong speak praise and thanks  
with our mouths and hearts.  
Lord God, we thank you!

### **Aria**

*Lobe, Zion, deinen Gott,  
Lobe deinen Gott mit Freuden,  
Auf! erzähle dessen Ruhm,  
Der in seinem Heiligtum  
Fernerhin dich als dein Hirt  
Will auf grüner Auen weiden.*

Praise, Sion, your God,  
praise your God with joy,  
arise! proclaim his glory,  
who in his sanctuary  
from now on as your shepherd  
will pasture you in green meadows.

### **Recitative**

*Es wünsche sich die Welt,  
Was Fleisch und Blute wohlgefällt;  
Nur eins, eins bitt ich von dem Herrn,  
Dies eine hätt ich gern,  
Dass Jesus, meine Freude,  
Mein treuer Hirt, mein Trost und Heil  
Und meiner Seelen bestes Teil,  
Mich als ein Schäflein seiner Weide  
Auch dieses Jahr mit seinem Schutz umfasse  
Und nimmermehr aus seinen Armen lasse.  
Sein guter Geist,  
Der mir den Weg zum Leben weist,  
Regier und führe mich auf ebner Bahn,  
So fang ich dieses Jahr in Jesu Namen an.*

The world desires for itself  
what pleases flesh and blood;  
only one thing, one thing I ask of the Lord,  
this I would gladly have, that Jesus, my joy,  
my true shepherd, my comfort and salvation  
and the best part of my soul,  
would embrace me as a lamb of his flock  
and protect me also this year  
and not let me out  
of his arms ever again.  
His good Spirit,  
which shows me the path to life,  
guides and leads me upon a level road,  
therefore I begin this year in Jesus' name.

### **Aria**

*Jesus soll mein alles sein,  
Jesus soll mein Anfang bleiben,  
Jesus ist mein Freudenschein,  
Jesu will ich mich verschreiben.  
Jesus hilft mir durch sein Blut,  
Jesus macht mein Ende gut.*

Jesus shall be my everything,  
Jesus shall remain my beginning,  
Jesus is my light of joy,  
I will ascribe myself to Jesus.  
Jesus helps me through his blood,  
Jesus shall make my end a good one.

### **Recitative**

*Nun, Jesus gebe,  
Daß mit dem neuen Jahr  
auch sein Gesalbter lebe;  
Er segne beides, Stamm und Zweige,  
Auf daß ihr Glück  
bis an die Wolken steige.  
Es segne Jesus Kirch und Schul,  
Er segne alle treuer Lehrer,  
Er segne seines Wortes Hörer;  
Er segne Rat und Richterstuhl;  
Er gieß auch über jedes Haus  
In unsrer Stadt die Segensquellen aus;  
Er gebe, daß aufs neu  
Sich Fried und Treu  
In unsern Grenzen küssen mögen.  
So leben wir dies ganze Jahr  
im Segen.*

Now, may Jesus grant  
that with the new year  
his annointed one may also live;  
He blesses both trunk and branch,  
so that its good fortune  
may reach the clouds.  
May Jesus church and school,  
may he bless all faithful teachers,  
may he bless all the hearers of his word;  
may he bless the council and judge's seat;  
may he pour out upon every house  
the fount of blessing in our city;  
may he grant that once again  
peace and loyalty  
might kiss each other within our borders.  
Thus we would live this entire year  
in blessing.

### **Chorale**

*Lass uns das Jahr vollbringen  
Zu Lob dem Namen dein,  
Dass wir demselben singen  
In der Christen Gemein;  
Wollst uns das Leben fristen  
Durch dein allmächtig Hand,  
Erhalt deine lieben Christen  
Und unser Vaterland.  
Dein Segen zu uns wende,  
Gib Fried an allem Ende;  
Gib unverfälscht im Lande  
Dein seligmachend Wort.  
Die Heuchler mach zuschanden  
Hier und an allem Ort.*

Let us complete the year  
to the praise of your name,  
so that we might sing the same  
in the company of Christians.  
If you choose to extend our lives  
through your almighty hand,  
sustain your beloved Christians  
and our fatherland.  
Turn your blessing upon us,  
give peace to every outcome,  
grant, uncorrupted, to our country,  
your sanctifying word.  
Put the hypocrite to shame  
here and in every place!

## **Himmelskönig, sei willkommen**

### **Chorus**

*Himmelskönig, sei willkommen,  
Laß auch uns dein Zion sein!  
Komm herein,  
Du hast uns das Herz genommen.*

King of Heaven, welcome,  
Let us also be your Zion!  
Come within,  
You have taken our hearts from us.

### **Recitative**

*Siehe, ich komme,  
im Buch ist von mir geschrieben;  
deinen Willen, mein Gott, tu ich gerne.*

Behold, I come,  
in the Book it is written of me;  
Your will, my God, I do gladly.

### **Aria**

*Starkes Lieben,  
Das dich, großer Gottessohn,  
Von dem Thron  
Deiner Herrlichkeit getrieben,  
Daß du dich zum Heil der Welt  
Als ein Opfer vorgestellt,  
Daß du dich mit Blut verschrieben.*

Powerful love,  
great Son of God,  
which has driven You  
from the throne of Your glory,  
so that You, for the salvation of the world,  
might be offered as a sacrifice,  
which You have authorized with Your blood.

### **Aria**

*Leget euch dem Heiland unter,  
Herzen, die ihr christlich seid!  
Tragt ein unbeflecktes Kleid  
Eures Glaubens ihm entgegen,  
Leib und Leben und Vermögen  
Sei dem König itzt geweiht.*

Lay yourselves beneath the Savior,  
hearts that are Christian!  
Wear the spotless garment  
of your faith before Him,  
your body, your life, and your desires  
should now be consecrated to the King.

### **Aria**

*Jesu, laß durch Wohl und Weh  
Mich auch mit dir ziehen!  
Schreit die Welt nur "Kreuzige!",  
So laß mich nicht fliehen,  
Herr, von deinem Kreuzpanier;  
Kron und Palmen find ich hier.*

Jesus, through good and bad times  
let me journey also with You!  
Though the world scream only "Crucify!",  
let me not run away, Lord,  
from Your cross' standard;  
I will find crown and palm here.

### **Chorale**

*Jesu, deine Passion  
Ist mir lauter Freude  
Deine Wunden, Kron und Hohn  
Meines Herzens Weide;  
Meine Seel auf Rosen geht,  
Wenn ich dran gedenke,  
In dem Himmel eine Stätt  
Uns deswegen schenke.*

Jesus, Your passion  
is pure joy to me,  
Your wounds, thorns and shame  
my heart's pasture;  
my soul walks on roses  
when I think upon it;  
grant a place in heaven  
for me for its sake.

### **Chorus**

*So lasset uns gehen in Salem der Freuden,  
Begleitet den König in Lieben und Leiden.  
Er gehet voran*

Then let us go into the Salem of joy,  
accompanying the King in love and sorrow.  
He goes before and opens the path.



## **Magnificat in D**

### **Chorus**

*Magnificat anima mea Dominum.*

My soul magnifies the Lord.

### **Aria**

*Et exultavit spiritus meus in Deo salutari meo*

And my spirit rejoices in God my Savior.

### **Aria**

*Quia respexit humilitatem  
ancillae suae.  
Ecce enim ex hoc beatam me dicent*

For He has regarded the lowliness of His  
handmaiden. Behold, from henceforth, I will be  
called blessed

### **Chorus**

*Omnes generationes.*

by all generations.

### **Aria**

*Quia fecit mihi magna,  
qui potens est, et sanctum nomen eius.*

For the Mighty One has done  
great things for me, and holy is His name.

### **Aria**

*Et misericordia a progenie in progenies,  
timentibus eum.*

His mercy is for those who fear Him  
from generation to generation.

### **Chorus**

*Fecit potentiam in brachio suo,  
dispersit superbos  
mente cordis sui.*

He has shown strength with His arm, He has  
scattered the proud in the thoughts of their  
hearts.

### **Aria**

*Deposuit potentes de sede  
et exaltavit humiles.*

He has brought down the powerful from their  
thrones and lifted up the lowly.

### **Aria**

*Esurientes implevit bonis,  
et divites dimisit inanes.*

He has filled the hungry with good things,  
and sent the rich away empty.

### **Trio**

*Suscepit Israel puerum suum  
recordatus misericordiae suae.*

He has helped His servant Israel  
in remembrance of His mercy.

### **Chorus**

*Sicut locutus est ad patres nostros,  
Abraham et semini  
eius in saecula.*

According to the promise He made to our  
ancestors, to Abraham and to His  
descendants forever.

### **Chorus**

*Gloria Patri et Filio et Spiritui Sancto,  
sicut erat in principio  
et nunc et in saecula saeculorum,  
Amen.*

Glory to the Father and to the Son and to the  
Holy Spirit, as it was in the beginning,  
is now, and for ever and ever.  
Amen.

**Rachael Griffin** was born in California and being awarded various scholarships for advanced musical training, she won several competitions and awards during university studies in New York, completing a Bachelor of Fine Arts with Honours in Opera Performance and continued her studies both there and in London. Highlights included appearing with the New York Grand Opera at Carnegie Hall, performing the role of Donna Elvira (Don Giovanni) with New York Opera Forum, singing in Peter Seller's *Così fan tutte* at Pepsico's Summerfare, and working under the baton of Kurt Masur, Zubin Mehta and Leonard Slatkin.

Since becoming an Australian, Rachael has performed in over 50 different productions with Opera Queensland as a soloist and chorus member including four regional tours throughout Queensland. She has been a soloist with Canticum Chamber Choir, Brisbane Chorale, Underground Opera, the Queensland Philharmonia Orchestra, Oriana Choir, the Bach Society of Queensland, the Sunshine Coast Choral Society, St Peters Chorale, Cantilena Singers and other chamber ensembles. Rachael has performed roles in musical theatre, sung in the female trio *The Swoon Sisters* and with a cappella vocal sextet, *Sixophony*. Rachael is a founding member of *Soirees Musicales Quintette* which for the past seven years has performed 19th century repertoire in 19th century venues.



**Amber Evans** is an Australian vocalist, conductor and composer. She regularly performs as an early music soloist, chamber ensemble vocalist, and contemporary opera/vocal specialist, with consistent touring engagements in Australia, the US and the UK. Winner of the inaugural US Dwight and Ursula Mamlok Advancement Award for the interpretation of contemporary music, she is committed to the vital artistic collaboration with composers to thoughtfully contribute to the musical canon of the present day. An exponent of the capabilities of the "extra-normal" voice, Ms. Evans has premiered over fifty specialised vocal works, engaging audiences with ever-changing insights into the paramount role of the voice in the evolution of art-making. Since returning to her hometown in Brisbane, Amber is the newly appointed inaugural lecturer for aural studies at the Young Conservatorium, stepped in as assistant conductor for *The Australian Voices*, established the vocal sextet *Formant*, and continues to engage in ongoing online projects with composers and artists in the US and the UK.



**Anne Fulton** is an Honours Graduate from the Queensland Conservatorium (Griffith University). On the concert platform Anne has appeared as soloist in a wide variety of choral works including Handel's *Messiah*, Bach's *Magnificat*, *St. Matthew* and *St. John Passions* and *Christmas Oratorio*, Mozart's *Coronation Mass* and *Requiem*, *Elijah* by Mendelssohn, Arvo Part's *Passio* and Mahler's 'Resurrection' *Symphony No.2*. She has performed as a soloist with various choral groups while touring throughout Australia, New Zealand, Japan, Europe, the United Kingdom, Canada and the United States.

Anne has been a soloist in several Brisbane Festival events including the *River Symphony* concert, *West Side Story* with The Queensland Orchestra (*Rosalie*), and a concert production of *Salome* conducted by Simone Young (*The Page*). She has also appeared as soloist in The Queensland Symphony Orchestra's *Opera Gala* concert.



Anne has been a featured soloist for several of Opera Queensland's chorus concerts. A member of the Opera Queensland chorus since 1995, Anne has also appeared in many productions including Carmen, Turandot, Madama Butterfly, Il Trovatore, La Traviata, Faust, the Mikado, L'Elisir d'Amore, The Magic Flute, Lucia di Lammermoor, Merry Widow, Candide, Peter Grimes and Aida.

Anne made her debut with Opera Queensland singing the role of Kate Pinkerton in Madama Butterfly, and Giovanna in Rigoletto. She has also covered several principal roles. Other roles with OQ include Olga in The Merry Widow, Wowkle in La Fanciulla del West, and ensemble member and soloist for Bach's St Matthew Passion and Brisbane Festival's Opera on the Riverstage with the Queensland Symphony Orchestra.

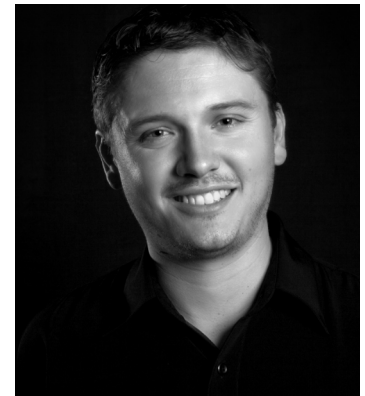
Engagements for 2021 include the St. John Passion for the Bach Society of Qld, The Armed Man with the Brisbane Chorale, Mozart's Requiem with The Oriana Chorale and a soloist in Beethoven's Ninth Symphony for the Brisbane Symphony Orchestra's 30th anniversary concert.

**Nick Kirkup** has been an active performer in and around Queensland since 2005. During this time he appeared in many roles for the USQ Opera Studio and the Brisbane Conservatorium Opera Studio.

In 2010 Nick was the recipient of the prestigious \$20 000 Joyce Campbell Lloyd scholarship which allowed him to undertake further study at the Guildhall School of Music and Drama in London.

On the Concert Stage Nick has been the tenor soloist on numerous occasions for all of South East Queensland's major Choral Societies. He was the Tenor soloist on the Queensland Symphony Orchestra's 2016 State tour of Handel's Messiah. In 2019 he was the Tenor Soloist for the Canticum and Brisbane Chorale performance of Israel in Egypt. In 2020 he performed as the Evangelist in Canticum's performance of Bach's Christmas Oratorio.

Nick joined the Opera Queensland chorus in 2016 and has appeared in numerous productions for the company as well as working as a facilitator for Opera Qld's community workshops. In 2018 he covered the role of Reverend Horace Adams in Peter Grimes for the Brisbane Festival. Other cover roles include Spoletta in Tosca and Basillio/ Curzio in Marriage of Figaro. He has also been featured in many other performances by the company.



**Timothy Newton** is a bass-baritone from Queensland, having grown up on the Gold Coast, and a 2021 Young Artist with Opera Queensland. He returned to Australia last year, after singing in the 2019-20 season singing at the Deutsche Oper Berlin. He has performed Figaro in Nozze di Figaro (Opera Queensland), Colline in La bohème (Deutsche Oper Berlin, New Zealand Opera), Quince in Britten's Midsummer Night's Dream (Deutsche Oper Berlin), Ribbing, Ballo in Maschera (Deutsche Oper Berlin), Sarstro (Opera Australia School's Company), and roles for other companies such as Victorian Opera, including Alessio in La Sonnambula. An experienced oratorio singer, he has performed Handel's Messiah, the St John and St Matthew Passions of Bach, and Haydn's Creation. He studied at the University of Melbourne and spent six years with the Choir of Trinity College. He is a former scholar with the Melba Opera Trust, a Lisa Gasteen National Opera Studio alumnus, and studied singing in Melbourne, Italy, and Germany.



**Dr. Graeme Morton AM** is the founding Director of the Brisbane Chamber Choir. Graeme is a Senior Lecturer and Choral Conducting Fellow at the University of Queensland and the Director of Music at St John's Anglican Cathedral, Brisbane. For twenty-five years he was Director of Music at St Peters Lutheran College, where he founded the renowned St Peters Chorale. During this time, he co-founded The Australian Voices with Stephen Leek and served as its inaugural Director.

Never tiring to pursue exciting new choral works for his singers and their audiences alike, Graeme is responsible for commissioning and recording many works now regarded as Australian choral classics. He tours and lectures on choral conducting, both in Australia and overseas. As a Churchill Fellow he observed choral leadership in both the United States and Canada.

Graeme is a Fellow of the Royal School of Church Music and received a Prime Minister's Medal and in 2011 was the recipient of the Lord Mayor's Australia Day Cultural Award. Graeme holds a Doctorate and Master of Music (Organ) from the University of Queensland, and as a composer, is published by Augsburg Fortress, Kjos Music, and Morton Music.

**Kathryn Morton** is a choral conductor, speech pathologist and vocal teacher. Educated at the University of Queensland with degrees in Music and Speech Pathology, Kathryn has a wide breadth of knowledge and experience in her chosen field. Kathryn is the Director of the St Peters Chorale at St Peters Lutheran College. Under her leadership, St Peters Chorale has performed both nationally and internationally to great acclaim. She is also the Director of the Girl Choristers and Vocal Tutor to the Boy Choristers at St John's Anglican Cathedral, Brisbane. Performances by Kathryn's choirs have been described as 'superb', 'stunning', 'a delight', and 'evocative'. As a guest conductor, Kathryn regularly leads workshops, rehearsals and performances for primary, secondary and tertiary students as well as adults. Her work as a conductor has also included collaborations with Stephen Layton, Simon Toyne, Roger Sayer and Daniel Hyde (England), Tony Funk (Canada), Anton Armstrong and Heather Buchanan (America), and Ron Morris and Carl Crossin (Australia). Kathryn is the Director of the Lumens Chamber Choir which was formed in 2021 as an initiative of the Brisbane Chamber Choir.

As a vocal technician, Kathryn is in high demand in the dual roles of speech pathologist and singing teacher. Her passion for, and skill in, vocal pedagogy has prepared her students for entrance into tertiary institutions, both in Australia and overseas, as well as providing them with the ability to perform professionally in various styles. She has worked as an occasional lecturer at the University of Queensland and presented at the International Music Festival tutti World Youth Music Beijing. Kathryn has also been invited to present seminars, workshops and conduct for organisations such as the Royal School of Church Music.

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The Brisbane Chamber Choir would like to thank **St Peter's Lutheran College** for the use of its rehearsal facilities and its timpani for this performance.

The beautiful, bespoke chamber organ you will hear played during this performance was commissioned by the Brisbane Chamber Choir as a gift to St John's Cathedral. It was locally designed and made by Pierce Pipe Organs of Brisbane, with pipe work by Tim Gilley of Melbourne and casework by Derek Smart, and was completed and installed at the Cathedral in March 2019.

**The Brisbane Chamber Choir**, established in 1997, is an auditioned vocal ensemble of up to twenty singers. Under founding musical director Graeme Morton AM, it performs repertoire of all styles and periods, with a focus on choral works of contemporary Australian composers. It continues to commission and perform new Australian works.

For more than 20 years the ensemble has delighted concert audiences at home and across Australia and has produced several landmark recordings. The choir is a socially tight-knit group of singers which is reflected in their performances.

In 2014 the singers were guest artists of Musica Viva in Sydney and collaborated with cornerstone Australian choral ensembles, the Adelaide Chamber Singers and the Sydney Chamber Choir, in A Tale of Three Cities in 2015. In 2016, they released Mass of the Dreaming, a celebrated recording of Australian choral music, featuring the premier recording of the Ross Edwards' title work, together with compositions of musical friends Joseph Twist, Paul Stanhope, and Keren Terpstra.

In their 20th anniversary year, the ensemble was privileged to work with the Queensland Symphony Orchestra under maestro Stephen Layton in a performance of J.S. Bach's Mass in B Minor – since broadcast twice on ABC Classic FM – and to share the concert platform with internationally renowned saxophonist, Diana Tolmie.

In 2021 the choir was invited to Canberra to be a part of the Vietnam Requiem, a new work created by Chris Latham for the Flowers of War project at the Australian War Memorial, featuring music by Andrew Schultz, Ross Edwards, Elena Kats-Chernin, Graeme Koehne and Chris Latham.

The ensemble regularly performs with leading instrumentalists including The Adina String Quartet and the Brisbane Chamber Players. It is currently the resident Chamber Choir of St John's Anglican Cathedral.

A recent venture of the Brisbane Chamber Choir has been the establishment of the **Lumens Chamber Choir**, a new choral ensemble that performs repertoire from the Renaissance to contemporary music in the traditional choral style. The aim of the choir is to provide young adult singers with the skills of collaboration and artistry that comes from working in a chamber group. Their premier performance was at St John's Cathedral as part of its 2021 Nocturnes series. Lumens Chamber Choir are excited to be joining forces with the Brisbane Chamber Choir in this beautiful and challenging program of Bach.



If you enjoyed today's concert, please consider donating to contribute to the running costs of the Brisbane Chamber Choir. The chamber choir is a charitable organisation which means that all donations over \$5.00 are tax deductible.

To make a donation use this QR code or visit [www.brisbanechamberchoir.com](http://www.brisbanechamberchoir.com)

**SATURDAY, OCTOBER 16<sup>TH</sup> @ 6PM  
ST JOHN'S CATHEDRAL**

**ORGAN RECITAL  
GRAEME MORTON**

GUEST ARTISTS  
**DIANA TOLME** (SAXOPHONE)  
AND THE **BRISBANE CHAMBER CHOIR**

THE PROGRAM FEATURES THE FIFTH ORGAN SYMPHONY  
BY CHARLES MARIE WIDOR, WHICH CONCLUDES  
WITH THE FAMOUS "WIDOR TOCCATA".

**\$30, \$20 CONCESSION. SCHOOL STUDENTS FREE.  
TICKETS AVAILABLE ON TRYBOOKING**

# christmas cheer



Saturday  
11 December 2021  
@ 6.00 PM

Toowoomba  
T.B.C



Saturday  
18 December 2021  
@ 6.00 PM

Brisbane  
St John's Cathedral

**BRISBANE  
CHAMBER  
CHOIR**



**Lumens**  
Chamber Choir