

BRISBANE
CHAMBER
CHOIR

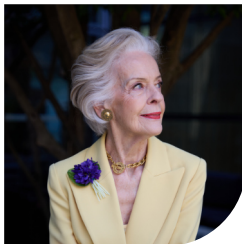
mendelssohn's
ELIJAH

Saturday, 23 May 2026 @ 2.00PM
Queensland Conservatorium Theatre



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Brisbane Chamber Choir acknowledges the traditional custodians of Australia. We acknowledge the cultural diversity of Elders, both past and present, and the significant contributions that Aboriginal and Torres Strait Islander peoples make to Queensland and Australia.



Felix Mendelssohn's oratorio stands as one of the great pillars of the choral repertoire. Music of dramatic intensity, spiritual depth, and remarkable humanity. At its heart is the figure of Elijah himself: a prophet both resolute and vulnerable, whose journey moves from fiery conviction to moments of profound doubt, and ultimately toward renewal and quiet assurance.

In preparing this work, we have sought to honour both its grandeur and its intimacy. Mendelssohn writes with an extraordinary sense of pacing and contrast, the sweep of the choruses, the immediacy of the recitatives, and the lyrical stillness of the arias all contribute to a narrative that feels as compelling today as it did at its premiere.

This performance brings together a group of artists deeply committed to that storytelling: our soloists, orchestra, Lumens Chamber Choir, and the Brisbane Chamber Choir. I am continually inspired by the dedication and musical integrity of these musicians, and by the collective energy that emerges when such a work is shared.

Elijah is ultimately a work about faith, resilience, and the search for meaning. Whether experienced as a sacred narrative or as a human drama, it invites reflection and, I hope, offers moments of connection and stillness.

Thank you for joining us this evening.

Dr. Graeme Morton AM
Artistic Director and Conductor
Brisbane Chamber Choir

As Patron of the Brisbane Chamber Choir I'd like to welcome you to today's performance of Mendelssohn's *Elijah*, a truly exquisite piece.

This world-class ensemble of diverse, passionate and committed musicians continues to push the boundaries of chamber music. The choir's founding director Dr. Graeme Morton AM, a thrilling champion of choral music, has given us a repertoire over the decades that spans renaissance to contemporary, always breaking new ground with soaring productions. This choir is special.

I couldn't live without music. My earliest childhood memories are filled with it. How well I remember my mother playing the piano in our home in Ilfracombe in rural Queensland, her long fingers on the keys. She was my first music teacher and as a family my three sisters and I regularly gathered around that piano, my father on the violin. Wonderful times!

All art reaches into your heart and mind and emotions and music has sustained me through tough times and soothed me. So, to witness live the beautiful union of voices in the Brisbane Chamber Choir as you will today is a privilege and thing of rare beauty.

I cherish such experiences and I know you will too.

The Honourable Dame Quentin Bryce AD CVO
Patron
Brisbane Chamber Choir

ELIJAH AT A GLANCE

Part One

- As God the Lord of Israel liveth
Bass Aria & Overture
1. Help, Lord!
Chorus
2. Lord! bow thine ear to our prayer!
Soprano Duet & with Chorus
3. Ye people, rend your hearts
Tenor Recitative
4. If with all your hearts
Tenor Aria
5. Yet doth the Lord see it not
Chorus
6. Elijah! get thee hence
Alto Recitative
7. For he shall give his angels
Double Quartet
8. What have I to do with thee?
Recitative, Aria & Duet
9. Blessed are the men who fear him
Chorus
10. As God the Lord of Sabaoth liveth
Tenor & Bass Recitative with Chorus
11. Baal, we cry to thee; hear and answer us!
Chorus
12. Call him louder, for he is a god!
Bass Recitative with Chorus
13. Call him louder! he heareth not!
Bass Recitative with Chorus
14. Lord God of Abraham, Isaac and Israel!
Bass Aria

15. Cast thy burden upon the Lord
Quartet
16. O thou, who makest thine angels spirits
Bass Recitative with Chorus
17. Is not his word like a fire?
Bass Aria
18. Woe unto them who forsake him!
Mezzo Soprano Aria
19. O man of God, help thy people!
Soprano, Tenor & Bass Recitative with Chorus
20. Thanks be to God
Chorus

Part Two

21. Hear ye, Israel!
Soprano Aria
22. Be not afraid, saith God the Lord
Chorus
23. The Lord hath exalted thee
Alto & Bass Recitative with Chorus
24. Woe to him, he shall perish
Chorus
25. Man of God, now let my words
Tenor Recitative
26. It is enough, O Lord now take away my life
Bass Aria
27. See, now he sleepeth
Tenor Recitative
28. Lift thine eyes
Trio

29. He, watching over Israel, slumbers not
Chorus
30. Arise, Elijah, for thou hast a long journey
Bass Recitative
31. O rest in the Lord
Alto Aria
32. He that shall endure to the end,
shall be saved
Chorus
33. Night falleth round me, O Lord!
Bass Recitative
34. Behold! God the Lord passeth by!
Chorus
35. Above him stood the Seraphim;
Holy is God the Lord
Quartet with Chorus
36. Go, return upon thy way!
I go on my way
Chorus
37. For the mountains shall depart
Bass Aria
38. Then did Elijah the prophet break forth
Chorus
39. Then shall the righteous shine forth
Tenor Aria
40. Behold, God hath sent Elijah
Soprano Recitative
41. But the Lord, from the north
hath raised one
Quartet
42. And then shall your light break forth
Chorus

A few things to note:

As the text is such an integral part of the composition a digital copy of the libretto has been provided (available by scanning the QR code on the back of the program) as a point of reference; however patrons are encouraged to enjoy the grandeur of the occasion and refer to it sparingly.

Lastly, we are grateful that tonight's performance of Mendelssohn's *Elijah* is being recorded by 4MBS. We request that all mobile phones are turned off and that you take care to be mindful of minimising any additional noise.

This evening's performance will have a 20-minute interval at the conclusion of the first part.

And be sure to enjoy.

ELIJAH FELIX MENDELSSOHN (1809–1847)

The oratorio *Elijah* is Felix Mendelssohn's finest music-drama. Intentionally crafted in both English and German language versions, it blends Classical technical perfection with Romantic depth of expression. *Elijah* has survived shifts in culture and ideology to take its place in the firmament of choral repertoire, engaging musicians and moving audiences in equal measure.

MENDELSSOHN ABROAD

In the spring of 1829, German musical prodigy Felix Mendelssohn stepped on to British soil for the first time. In London, 20-year-old Felix would not only take in the sights and sounds of a new culture, but also make his first contribution to it – a concert at the Philharmonic Society, where he conducted his own first symphony. Mendelssohn's performance was a triumph, but of more significance was his travel north to Scotland. Recorded as meticulously detailed sketches in his little notebook, and described in his letters home, the Scottish landscape would inspire both the famous concert overture *The Hebrides* (also published as 'Fingal's Cave') and his third symphony.

Mendelssohn visited Britain 10 times in total, and by the time of his premature death he was unquestionably England's most popular 19th-century composer. He was a friend to Prince Albert and Queen Victoria, who chose Mendelssohn's 'Wedding March' from *A Midsummer Night's Dream* for their eldest daughter's marriage ceremony, thus cementing Mendelssohn's place in Western popular culture.

MENDELSSOHN AT HOME

Following his return to Germany, Mendelssohn took up a position in Düsseldorf. There, his 1833 staging of Handel's oratorio *Israel in Egypt*, prepared from the original score which he had obtained in London, marked the beginning of a 'Handel revival' in Germany, which echoed the reawakened interest in Bach following Mendelssohn's famous Bach *St Matthew*

Passion performance of 1829. He conducted his first opera, Mozart's *Don Giovanni*, in front of a disturbingly rowdy Düsseldorf audience, and when, in 1835, he was offered the position of director of the Leipzig Gewandhaus (Cloth Hall) Orchestra, he accepted.

Recognising the superior skills of his Leipzig instrumentalists, he set about training them to an exceptionally high standard, fanning them out around him, and carefully balancing and unifying their sound. His orchestral concerts featured historical works of value as well as his own music and that of his contemporaries, of whom Beethoven was a favourite. Famously, he failed to program Richard Wagner's first symphony, an insult which was not readily forgiven or forgotten.

Mendelssohn, a practising Lutheran of Jewish descent, recognised a growing demand for sacred music in the concert hall, and set about creating what was to be the standout work of his Leipzig years, the oratorio *Paulus* (St Paul). It chronicles the Biblical story of the apostle Paul, a Jewish persecutor of early Christians, who encountered the risen Christ on the road to Damascus and became a devoted follower. Between 1836 and 1837, it achieved global recognition, premiering successfully in Germany, England and America.

After a brief period in Berlin, Mendelssohn returned to Leipzig, where, in 1843, he founded the Leipzig Conservatory, recruiting a faculty of Europe's best musicians and replacing the old 'apprentice' model of music education with a modern system of formal instruction, firmly founded in the German music tradition.

MENDELSSOHN AND ELIJAH

By the 1840s, Mendelssohn was widely acknowledged as a composer par excellence. There was, however, one challenge which he was yet to meet – the completion of a mature operatic work. His 1827 attempt at an opera with spoken dialogue had ended in abject failure, with the audience at its premiere losing interest mid-performance, and Mendelssohn himself

leaving before the final curtain. He cancelled the second showing. Ultimately, it was the much later invitation from the Birmingham Triennial Music Festival which proved to be the catalyst for Mendelssohn's most outstanding dramatic work, the oratorio *Elijah*.

The Biblical story of the prophet *Elijah*, with its concluding scene featuring a chariot of fire ascending to heaven, was well-known by the general public of Mendelssohn's day, to the extent that early German steam engines were nicknamed *Feueriger Elias* ('fiery *Elijah*'). Mendelssohn was drawn to the dramatic arc of the story, which seemed to echo the philosophical and ethical battles of his own times. He was particularly interested in central character of *Elijah* himself, a very human, three-dimensional hero, tasked with speaking truth to power in the most perilous of circumstances.

Mendelssohn pushed back against the inclination of his German librettist, Pastor Julius Schubring, to include reflective and sermonising passages, constantly seeking to shape the oratorio as a drama, with direct speech and interaction between characters rather than narration. A fluent English-speaker, Mendelssohn also collaborated with William Bartholomew to create an English version of *Elijah* that eschewed straightforward translation and instead married the profoundly beautiful King James Bible text with the original score, carefully avoiding the unintentionally comical English word-setting occasionally found in Handel's *Messiah*.

In a strikingly unconventional choice, Mendelssohn prefaced the oratorio with a recitative. In it, *Elijah*, the prophet of Jehovah, pronounces a punishment upon King Ahab, who has married the heathen Jezebel and built an altar to the false god Baal. The overture then depicts that punishment, a drought over Ahab's entire kingdom, and the opening chorus reveals the desperation of the people of Israel in the face of starvation. The ensuing drama encompasses *Elijah*'s outward struggle to reclaim the kingdom for the one true God, his inner battle with his own doubt and despair, and his triumph and final reward.

TRIUMPH AND TRAGEDY

The musical resources for *Elijah*'s premiere were substantial, with eight soloists and an orchestra of 125 players. Of the 271 choristers, 63 prepared their freshly published parts in London, while Mendelssohn oversaw rehearsals in Birmingham. His musicians found in him a thoroughly engaging taskmaster who was 'full of comic expression ... actually laughing them into perfection.'

Describing his own experience of that first performance of 1846, Mendelssohn wrote that the tenor Charles Lockety 'sang the last air so beautifully that I was obliged to collect all my energies so as not to be affected, and to continue beating time steadily ... No work of mine ever went so admirably the first time of execution, or was received with so much enthusiasm by both the musicians and the audience as this oratorio.'

In the wake of that glorious opening night, *Elijah* enjoyed decades of popularity, particularly in Britain, where large choral societies flourished. Tragically, Mendelssohn died just over a year after *Elijah*'s initial triumph, at the age of 38. In February 1848, the German version premiered. Later that year, a memorial performance of *Elijah* featuring the famous 'Swedish nightingale', Jenny Lind, was staged in England, in aid of the Mendelssohn Scholarship Fund.

Overshadowed for a time by late-Romantic works and 20th-century prejudices, *Elijah* has emerged as a testament to the dramatic strength and evocative beauty of Mendelssohn's music. Felix Mendelssohn had faith in music's ability to speak for itself and was sceptical of self-appointed prophets who sought to dictate its path or predict its future. '[The composers] are yet to come,' he once wrote, 'who will advance on the straight road; and who will lead others onwards, or back to the ancient and right path ... but they will write no books on the subject.'

**Programme notes prepared by Tricia Elgar
for the Brisbane Chamber Choir, 2026.**





Director **Graeme Morton AM** (b. 1952) is widely acknowledged as one of Australia's most versatile and influential figures in choral, church and academic music. His career spans performance, education, composition, and advocacy, underpinned by a passionate dedication to both sacred and secular choral art.

Graeme's formal musical education began at the University of Queensland, where he studied organ under Robert Boughen, earning his Masters' degree. Early in his career he was engaged in Methodist (later Uniting) church music contexts, before being appointed the first Sub-Organist of St John's Cathedral, Brisbane. He later served nearly three decades as Director of Music at Christ Church, St Lucia, establishing a reputation for liturgical and concert excellence. In 2011 he returned to St John's as Director of Music, reinforcing his lifelong commitment to church-based musical life. His contributions to church music have been recognised by his award as a Fellow of the Royal School of Church Music (FRSCM) a distinction held by luminaries such as Ralph Vaughan Williams and Benjamin Britten.

Perhaps best known to the wider public as a choral conductor, Graeme is the founding Director of the Brisbane Chamber Choir. Under his leadership, the ensemble has grown in reputation and breadth, performing repertoire extending from Renaissance polyphony to world premieres of Australian composition. The choir has commissioned works by Paul-Antoni Bonetti, Carl Crossin, Andrew Ford, Ross Edwards, Stephen Leek, Matthew Orlovich, Andrew Schultz, Paul Stanhope, Keren Terpstra, Joseph Twist and others.

In addition to the Brisbane Chamber Choir, Graeme was the founding Director of the St Peters Chorale (an award-winning high school

choir) during his time at St Peters Lutheran College, and co-founded The Australian Voices, serving as its inaugural director and conductor.

His international profile includes time as a Visiting Professor at St Olaf College, Minnesota, and invitations to prepare choirs for elite conductors such as Stephen Layton with the Queensland Symphony Orchestra. He has represented Australia at the International Society for Music Education in Florida, Greece and Finland as well as at the World Symposium on Choral Music in Sydney. His doctoral research compared the development of leading high school choirs across three countries in the northern hemisphere. He also completed a Churchill Fellowship, investigating choral practices in the U.S.A. and Canada.

In the educational sphere, Graeme has held key positions in school music at Somerville House and St Peters Lutheran College, before assuming his present role in 2005 as Senior Lecturer and Choral Conducting Fellow at the University of Queensland.

As a composer, Graeme primarily writes for choir. His works are published through Augsburg Fortress, Kjos Music and his own Morton Music imprint, which champions many Australian composers.

Graeme's service to the arts and education has been widely honoured. Among his recognitions include Order of Australia Medal (AM) for service to the arts; Prime Minister's Medal (2003) for contribution to music; Lord Mayor's Australia Day Cultural Award (Brisbane, 2011); Fellowship of the Royal School of Church Music (FRSCM); ACEL (Qld) Inspiring Educator Award (2020) and numerous other civic and peer awards.



Whilst principal artist at the Hessisches Staatstheater, Wiesbaden, **Emma Pearson** performed over 30 roles for the company, including the title roles in Lucia di Lammermoor, Lulu, and La Calisto, Zerbinetta (Ariadne auf Naxos), Königin der Nacht (Die Zauberflöte), Sophie (Der Rosenkavalier), and Adele (Die Fledermaus). On her departure she was awarded the title of “Kammersängerin” (Ks) by the State of Hessen.

This year Emma’s engagements also include her role debut as Hanna Glawari (The Merry Widow) for Opera Australia, Micaela (Carmen) and Creation (New Zealand) and Mozart Requiem and Tin’s Shiver the Sky with Orpheus Choir, Wellington.

Previous engagements include Strauss’ Four Last Songs arranged for the New Zealand Trio, Messiah with Orpheus Choir, Musetta (La Boheme) Comtesse Adele (Comte Ory), Fiordiligi (Cosi fan tutte), Semele, Countess (The Marriage of Figaro) and Gilda (Rigoletto) for New Zealand Opera; Violetta (La traviata) for Opera Queensland & Wellington Opera; Elettra (Idomeneo), Sophie, Queen of the Night and Contessa di Folleville (Il Viaggio a Reims) for Opera Australia. She has also sung leading roles for Semperoper Dresden, Nationaltheater Mannheim, Theater St Gallen, West Australian Opera, State Opera South Australia and Pinchgut Opera.

Emma’s vast concert repertoire ranges from Handel, Bach and Haydn to Beethoven, Brahms, Fauré, Britten, Golijov, Schönberg and Barber.



Dynamic and celebrated Australian mezzo-soprano **Sian Sharp** has been described as “one of Opera Australia’s most versatile and accomplished singers” (Australian Arts Review).

In 2026, Sian continues her long association with Opera Australia, performing some of her signature roles: Suzuki (Madama Butterfly), Olga (Eugene Onegin), Maddalena (Rigoletto).

In 2025, she sang the title role in Carmen, Rosina (Il barbiere di Siviglia), Prince Charming (Cendrillon), Kitchen Boy (Rusalka), Second Woman (Dido and Aeneas), and featured in The Canberra Theatre’s 60th Anniversary Gala Concert. She also performed excerpts from Carmen with the Malaysian Philharmonic, and joined the Tasmanian Symphony Orchestra for Rossini’s Stabat Mater.

Sian’s extensive operatic repertoire with Opera Australia includes Amneris (Aida), Marchesa Melibea (Il viaggio a Reims), Dulcinée (Don Quichotte), Waltraute and Siegrune (Der Ring des Nibelungen), Maddalena/Giovanna (Rigoletto), Idamante (Idomeneo), La Zelatrice (Suor Angelica), Cherubino/Marcellina (Le nozze di Figaro), Dodo (Breaking the Waves), Dorabella (Cosi fan tutte), Arsace (Partenope), Federica (Luisa Miller), Second Lady (Die Zauberflöte), Annio (La clemenza di Tito), Hansel (Hansel and Gretel), Stéphano (Roméo et Juliette), Nancy (Albert Herring), Hermia (A Midsummer Night’s Dream), Inez (Il trovatore), Lola (Cavalleria rusticana), Emilia (Otello), Pantalio and Marta (Mefistofele), Page (Salome). She has appeared for Opera Australia in concert as Bersi (Andrea Chénier) and Albine (Thaïs), as well as in The Domain, New Year’s Eve Gala Concerts, and Opera Australia’s Great Opera Hits presentations.



Shanul Sharma made his operatic debut with Opera Australia as Don Ramiro in (*La Cenerentola*) and has since performed Count Almaviva (*The Barber of Seville*), Madman (*Wozzeck*), Il Conte di Libenskof (*Il viaggio a Reims*), the Student (*Reimann's Ghost Sonata*) and Gandhi (*Satyagraha*) with the company.

Most recently Shanul has been heard as Tamino (*The Magic Flute*) for Opera Australia, as Gandhi with the State Opera of Hannover, Germany, at Opera By The Lakes, A Night at the Opera (Victorian Tour with Guy Noble) and in *William Tell* and the *Petite Messe Solennelle* for Sydney Philharmonia Choirs. Later this year he returns to Opera Australia as Don Ottavio (*Don Giovanni*) and makes his debut with Sydney Symphony Orchestra in *Elijah*, Simone Young conducting.

Shanul has also appeared as Il Conte di Libenskof for the Bolshoi Theatre, Moscow, and the Rossini Opera Festival in Pesaro; title role of Mozart's *Mitridate*, *Re di Ponto* at Teatro Olimpico for Festival Vicenza; Count Almaviva for Teatro del Giglio, Lucca and Ernesto (*Don Pasquale*) in Pavia. He represented the Rossini Opera Festival in Milan and at the Norwegian National Opera (Rossini's *Stabat Mater*) and has performed *Florville* (*Il Signor Bruschino*), the title role in Massenet's *Werther*, *Gennaro* (*Lucrezia Borgia*) and in *Butterfly Lovers* for Victorian Opera.

Shanul holds an MA in Advanced Vocal Studies from the Wales International Academy of Voice, Cardiff, is a winner of the 2017 Canto Lirico and the Rossini International Award, Pesaro and is a former member of Opera Australia's Moffatt Oxenbould Young Artist Program.



Samuel Dundas is a graduate of the Melba Conservatorium of Music and was winner of the Lady Fairfax New York Scholarship and the Dame Heather Begg Award. He has been a member of Victorian Opera's Developing Artist Program, Opera Australia's Moffatt Oxenbould Young Artist Program and is a former member of the vocal faculty at Hobart Conservatorium of Music.

Featured major role debuts this year are Sharpless (*Madama Butterfly*) and Figaro (*Barber of Seville*) for Opera Australia; title role Eugen Onegin for West Australian Opera; Nerone (*Coronation of Poppea/Kats-Chernin*) for Victorian Opera; Gunther (*Götterdämmerung*) Sydney Symphony, Simone Young conducting. Samuel has also recently been heard as Dandini (*La Cenerentola*) and Enrico (*Lucia di Lammermoor*) for Opera Queensland, Dr Falke (*Die Fledermaus*) for West Australian Symphony, Marcello (*La Boheme*) for New Zealand Opera and Opera Queensland and in Beethoven's *Symphony No. 9* with Sydney Symphony, Brahms *Requiem* with Sydney Philharmonia Choirs and in Tasmanian Symphony's Christmas Gala.

Samuel has also appeared as Aphron in *The Golden Cockerel* for Adelaide Festival; Horatio (*Hamlet*) and Wolfram (*Tannhäuser*) for Opera Australia; the Count (*Capriccio*) for Victorian Opera; Donner (*Das Rheingold*) for Sydney Symphony Orchestra and the title role in Richard Mills' opera *Galileo*, for Victorian Opera.

Major appearances on the concert platform include Beethoven *Symphony No. 9*, Haydn's *Harmony Mass* and *Fauré* and Mozart *Requiem*s (Tasmanian Symphony); *Carmina Burana* (West Australian and Adelaide Symphony); Brahms *German Requiem* (Sydney Symphony); recitals for Ten Days on the Island Festival, at Coriole Festival and Chamber Landscapes at Ukaria (Adelaide Festival).



Associate Conductor **Kathryn Morton** is a powerhouse of creativity with an impressive breadth of knowledge and expertise. Immersed in quality music education from her earliest years, she has gone on to complete degrees in Music and Speech Pathology and has now come full circle, nurturing the voices and shaping the musical experiences of a new generation.

With more than a decade of choral leadership to her credit, Kathryn has established a reputation for bringing out the best in her singers. Her holistic approach allows each chorister to achieve ease of vocal production within the harmonious blend of the choir.

As director of the internationally recognised St Peters Chorale since 2012, she has led tours throughout the United Kingdom and Europe, delighting audiences and critics alike with her ensembles' accomplished and evocative performances. In 2021, she became the founding director of Lumens Chamber Choir.

At her private vocal studio, Kathryn instils in her students a high degree of technical skill and expressive nuance, preparing them for tertiary musical study and developing their ability to perform at a professional level. As a speech pathologist, she consults with leading professional singers, assisting them to meet the demands of their careers while maintaining their vocal health and well-being.

Kathryn has conducted workshops at school and university level in Australia and overseas, and in partnership with the Royal School of Church Music and the Tutti Festival. She is a member of one of Brisbane's most distinguished musical families.

Brisbane Chamber Players bring together some of Brisbane's finest professional musicians, united by a shared passion for collaboration and musical excellence. Formed to support the performances of the Brisbane Chamber Choir, the ensemble embodies the artistry, precision, and warmth that define Brisbane's vibrant musical community. The Players share a deep commitment to both the timeless beauty of well-known choral masterworks and the excitement of discovering new contemporary and Australian compositions, enriching every performance with depth and vitality.

All members are experienced ensemble musicians, many of whom hold principal or full-time positions with the Queensland Symphony Orchestra. We are especially thankful to Nicholas Tomkin, who brings together his network of talented friends and colleagues to make this orchestra truly special, and to Alan Smith, Concertmaster, whose outstanding musicianship and leadership forge an inspiring partnership between players and choir, creating performances that are both seamless and dynamic.

Treble soloist **Ralph Lambert-John** is formerly a chorister at Norwich Cathedral, Ralph sings in the St John's Cathedral Choir and is a scholarship holder at Churchie.



Soprano

Becca Buse
 Natalia Carter
 Sarah Dixon
 Elodie Geertsema
 Jess Howard
 Imogen Joyce
 Miranda Kidd
 Rebecca Le Cornu
 Astor Lee
 Ziqi Liang
 Libby Lynch
 Emma Percival
 Corrin Prince
 Brianna Rankine
 Rianna Webster

Alto

Melissa Clode
 Heather Deacon
 Laura Jane Funaki
 Megumi Gregory
 Emma Hutchings
 Grace Kelly
 Angela Pascoe
 Jane Shang
 Emma Steel
 Grace Wellik
 Charlotte Watson
 Matilda Weeks
 Fiona White
 Emma Wilkins

Tenor

Matthew Christa
 Neil Delos Reyes
 Peter Garrett
 Oban Hansen
 Jonathan Hargreaves

Andrew Jefferies
 Alexander Mason
 Jeff Mitchell
 Tam Nguyen
 Pranay Parmar
 Luc Prisse
 Toby Rochester
 Pieter van der Have
 Andrew Yang

Bass

Richard Agtarap
 Eddie da Teng
 Noah Davies
 Thomas Dixon
 Jacob Fowler
 Vichithra Halliday
 Angus Kaufmann
 Riley Morton
 Hayden Ng
 Micah Richardson
 Jason Schoutrop
 Michael Strasser
 Hayden Ng
 Micah Richardson

Concertmaster

Alan Smith

Violin 1

Johanny van Gend
 Camille Barry
 Runa Murase
 Mia Stanton
 Eliza Scott

Violin 2

Jane Burroughs
 Nicholas Penfold

Margaret Connolly
 Michael Patterson

Viola

Gregory McNamara
 Nara Dennis
 Bernard Hoey

Cello

Isaac Davis
 Matthew Kinmont
 MinJin Sung

Bass

Justin Bullock

Oboe

Vivienne Brooke

Flute

Hayley Radke

Clarinet

Rianne Wilschut

Bassoon

David Mitchell

Horn

Tim Allen-Ankins

Trumpet

Alfie Carslake

Trombone

Ashley Carter

Timpani

Fraser Descovich

BRISBANE CHAMBER CHOIR

Under the inspired leadership of its founding director, Graeme Morton AM, Brisbane Chamber Choir has cemented its place as one of Australia's leading chamber ensembles. Described as 'a revelation of musical purity' and 'a composer's dream', the choir has an enduring commitment to exceptional choral artistry.

Since its formation in 1997, Brisbane Chamber Choir has enchanted audiences with glorious music of every era, from the Renaissance to the present day. Equally at home in intimate performance spaces, ornate cathedrals or grand concert halls, the choir comprises dedicated singers of the highest calibre from all walks of life. Each year, its programs include masterworks by the great composers of history, as well as the best of contemporary choral repertoire.

In addition, the ensemble maintains a particular focus on commissioning and performing new choral pieces by Australian composers. Commissions include works by Paul-Antoni Bonetti, Carl Crossin, Andrew Ford, Ross Edwards, Stephen Leek, Matthew Orlovich, Andrew Schultz, Paul Stanhope, Keren Terpstra and Joseph Twist.

Brisbane Chamber Choir has been privileged to collaborate with other outstanding musical artists and organisations, including the Queensland Symphony Orchestra, Musica Viva, Ensemble Q, Southern Cross Soloists, the Adina String Quartet, the Badinerie Players, Flowers of Peace, the Australian War Memorial, Adelaide Chamber Singers, and Jonathon Rathbone, former director of the Swingle Singers.

Currently the resident chamber choir of St John's Anglican Cathedral, Brisbane Chamber Choir is also an affiliate ensemble of the University of Queensland School of Music. Lumens Chamber Choir, an initiative designed to foster the talents of young adult choristers, was launched as an associate ensemble of Brisbane Chamber Choir in 2021.

Recently, the organisation introduced an internship program for emerging conductors, which provides opportunities to work closely with established professionals and to develop hands-on experience with the ensemble.

Critical acclaim for Brisbane Chamber Choir's 2025 season:

Morton's direction was masterful, maintaining a delicate balance between the choir, soloists, and orchestra while also drawing out the emotional depth of the music ... The precision with which the choir navigated Vivaldi's intricate melismas – especially given the demands of his Baroque style – was nothing short of stunning.

Vivaldi Vespers
John Andrew, Weekend Notes

What I found inspiring about this concert was the ease with which the choir performed what are some of the most musically complex choral works I've ever heard in one sitting ... as if touched by magic, evoking a spiritual experience, not only from the composer's source material but also with the subtle use of phrasing, dynamics, elocution and general exposition.

Reincarnations
Brian Adamson, Stage Whispers

Immensely dedicated, the choir's unity and enthusiasm enthral the audience ... the choir and instrumental forces are impressively balanced ... intense, vibrant and sharply contrasted.

Transcendence
Gillian Wills, Limelight

Their sound was rich, radiant, and unified, enveloping the hall like a wave of light. At times, they were a whispering cloud of spirits; at others, a celestial army. Morton ensured the choir's phrasing carried the same theatrical intelligence Verdi himself intended: the grandeur of opera, the reverence of ritual, the intensity of prayer. Their harmonies were so glorious they bordered on overwhelming ... the kind of beauty that presses tears from your eyes ...

Verdi Requiem
Kitty Goodall, On the House

LUMENS CHAMBER CHOIR

Fresh, young and vibrant, Lumens Chamber Choir first lit up Brisbane's choral scene in 2021 and has been shining brightly ever since. The choir brings together a select and dedicated group of singers aged 18–28 under the direction of Kathryn Morton, to share with each other the joyous experience of choral music-making.

Lumens Chamber Choir members engage with a variety of genres, including challenging contemporary art music and the much-loved choral gems of history. Its young adult choristers are encouraged to grow and develop through individual preparation, meticulous attention to detail, organic collaboration, and public performance. These skills are valued not only in the world of music, but in all aspects of life and labour.

Since its inception, the choir has been applauded for its superior musical artistry. Singers are auditioned, and must display high levels of focus, commitment and vocal facility.

Lumens Chamber Choir also offers an internship program for emerging conductors, which provides opportunities to work closely with established professionals and to develop hands-on experience with the ensemble.

Love for Lumens Chamber Choir:

The Brahms was sublime. Seriously. Huge congratulations for the sound and balance and phrasing you achieve with your young singers. I've never enjoyed this work as much!

Ed Le Brocq
Writer, musician and broadcaster

I came to your wonderful concert with Lumens on Friday evening. It was so magnificently done with the music and poetry intermingling ... Barber's Agnus Dei at the end was absolutely sublime. Thanks so much for bringing us such a rich and beautiful experience.

Anonymous
Lumens audience member

Delving into this glorious music was quite an emotional journey for me. The choir under Kathryn's secure and musically clear guidance performed beautifully.

Brachi Tilles
Pianist, accompanist and chamber musician



SUPPORT THE CHOIR

The Brisbane Chamber Choir unites passionate, accomplished musicians devoted to creating performances that inspire, challenge, and uplift audiences through excellence in choral artistry. Your presence tonight helps sustain this artistic vision. Each

performance, commission, and collaboration is made possible through the generosity of people who believe in the power of live music to inspire and connect. With your generosity, we can continue to commission new works, nurture emerging talent, and bring



extraordinary music to life. If you would like to support the ongoing work of the choir, please consider making a tax-deductible donation or becoming a sponsor for future performances, a recording, or commissioning of new Australian works. We would love to discuss options with

you or you can simply scan the QR code or visit www.brisbanechamberchoir.com to learn more. Your gift helps choral music flourish and ensures its legacy for the future.



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FESTIVAL OF AUSTRALIAN MUSIC

31 Jul 2026 & 1 Aug 2026
Brisbane Boys College

Tickets and further information can be found by scanning the QR on the back
of the program or by visiting our website www.brisbanechamberchoir.com



17 Oct 2026 @ 6.00PM
Southport

18 Oct 2026 @ 2.00PM
Brisbane

31 Oct 2026 @ 7.00PM
Toowoomba



30 Nov 2026 @ 7.00PM
QPAC, Concert Hall

BRISBANE CHAMBER CHOIR



ELIJAH PRODUCTION

BRISBANE CHAMBER CHOIR INC.

E: director@brisbanechamberchoir.com
W: brisbanechamberchoir.com

Patron

The Honourable Dame Quentin Bryce AD CVO

Conductor

Dr. Graeme Morton AM

Associate Conductor

Kathryn Morton

Artistic Advisor

Timothy Matthies

Administration

JayDub Creative

Rehearsal Pianist

Christian Gante

Photography

Morgan Roberts Photography
Red23 Photography

Committee

Graeme Morton - Director
Jason Schoutrop - President
Peter Garrett - Treasurer
Libby Lynch - Secretary
Alexander Bowly
Melissa Clode
Andrew Jefferies

Thank you to the University of Queensland, School of Music for the provision of a rehearsal space.



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OF QUEENSLAND
AUSTRALIA



Lumens
Chamber Choir

