



Lumens
Chamber Choir

Directed by Kathryn Morton

presents

Soars To Inspire

Effervescent and Ephemeral:
A Journey Towards the Soul

Sunday 26th June 2022 | 3:00pm
St Mary's Anglican Church
455 Main Street, Kangaroo Point

Our concert focuses on the soul. It's something effervescent and ephemeral: the core of religion, the manna of poetry, the food of love. The soul can be expressed through words, but it's really greater than them. So, we feel, it's best expressed through music. This concert is a journey towards the soul, in its many manifestations. Not of the soul, nor through: towards, for the soul is a train station foggy in the distance, and its tracks are interminable—yet warm.

Lumens Chamber Choir

Ava Eid, Zoe Catchpoole, Amelia Garnett, Hailey Graham, Imogen Eastgate, Ariel Jones, Cassie Barnett, Heather Deacon, Miranda Kidd, Anna C Madrigal, Zara Passenger, Chloe Burger, Ailsa Harris, Vi Pham, Charlotte Watson, Cody Hargreaves, Nicholas Hargreaves, Ryan Lawrence, James Taylor, Pieter van der Have, Paul Michel Conrad, Vichithra Halliday, Matthew Kanowski, Declan Kemp, Thomas Lewis, Tam Nguyen, Edin Read, Dominic Retschlag, Nathan Richardson, Tomas Sadauskas, Nic Wallace, Jordan Yee

Guest Artists

Tarilindy String Quartet Alyssa Deacon — Double Bass Philip Gearing — Piano

Brisbane Vocal Ensemble

Chelsea Baer, Annabelle Hammonds, Maddie Jarvis, Ziqi Liang, Sophie Mauracher, Amelia Mudge, Scout Sommerfeld

Thank you for attending *Soars to Inspire*

Please make sure your phone is turned off for the duration of the concert.

Lumens Chamber Choir would like to thank St Peters Lutheran College, Indooroopilly for the use of its rehearsal facilities.

Lumens Chamber Choir is an initiative of the

**BRISBANE
CHAMBER
CHOIR**

Programme

Dark Night of the Soul

Ola Gjeilo

In Memoriam Anne Frank

Howard Goodall

The Best Beloved

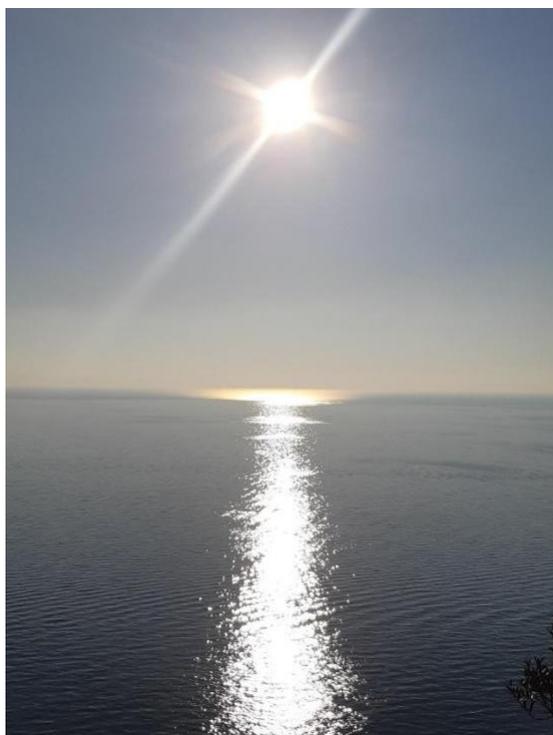
Chris DeBlasio

Five Hebrew Love Songs

Eric Whitacre

Luminous Night of the Soul

Ola Gjeilo



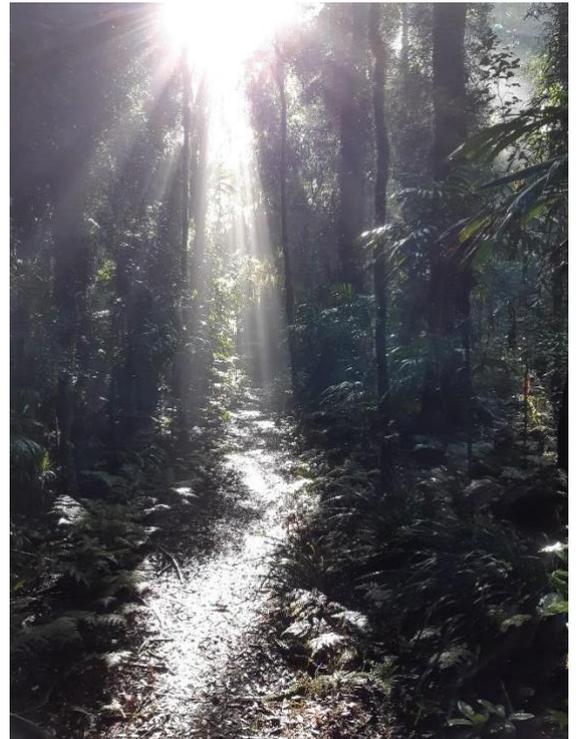
Notes on the Texts

By Thomas Lewis

Dark Night of the Soul

We start in darkness. By Ola Gjeilo, a Norwegian-born composer based in the US, this piece explores three stanzas from St John of the Cross' poem "Dark Night of the Soul" (trans. Kieran Kavanaugh and Otilio Rodriguez). St John, a Spanish Catholic priest, lived from 1542–1591 and is known for his poetry and mystical treatises—he is sometimes called the "Mystical Doctor". With his life defined by mistreatment and humiliation, St John's work stresses above all things the need to love God and hold nothing back in that love, as his imprisonment and floggings broke his reliance on earthly refuge. A dark night of the soul is understood in Catholicism as a spiritual crisis on the journey towards God, and more broadly today as a time of great difficulty in one's life.

To St John the idea was more complex, a way of understanding the spiritual journey. Merely to enter into the dark night, one must have shed earthly reliance. Thus the poet enters the night, with his "house being now all stilled"; that is, his body and mind, and their natural cares, stilled. The night is dark because the destination, God, is unknowable, as is the path; it is not a bad thing, for this is a "glad night", and its struggle is the soul's purgation. The only light in this night is the one "that burned in my heart", elsewhere described by St John as more certain than the mid-day sun, best understood as the soul illuminated by "sheer grace". The reference to a "secret ladder, disguised" is likely the mystical ladder of love, described by St John and St Thomas Aquinas as the journey from selfhood to total unification with God, through contemplation. Gjeilo's arrangement is fitful yet warm, placing into dialogue the piano and choir and strings and speaking to the sheer passion of St John's poem, still considered one of the most original and fruitful ways of understanding the psychology of the soul under the influence of grace.



In Memoriam Anne Frank

Written to commemorate the 50th anniversary of Anne Frank's death in Bergen-Belsen concentration camp, this piece by Howard Goodall, an English composer, is a gentle yet ephemeral elegy. It combines three poems to examine different facets of Anne's person as seen through her diary. The first is "Remember" by Christina Rosseti, a 19th century English poet of great renown. The persona of this sonnet begins by entreating the reader to remember them. They seem afraid: not of death, but of being forgotten. The language is vague and thereby broadly applicable, with an emphasis on memory and physicality: "nor I half turn to go yet turning stay". After the volta, though, the persona seems to



accept that they might be forgotten, for their reader's sake. It is better for them to be forgotten than that, being remembered, they should bring sadness to their reader. A *memento mori* to ameliorate grief, this poem manifests the very marrow of death and remembrance, in this case Anne's, and dismisses them. The dead are in the "silent land"; the living must happily go on. As Virginia Woolf, an admirer of Rossetti, wrote: "beautiful and reasonable, clear and complete, the essence sucked out of life and held rounded here—the sonnet".

The second poem is by Robert Louis Stevenson, a Scottish writer and poet (known for *Jekyll and Hyde*) of the 19th century. This poem, "Good Night", is drawn from *A Child's Garden of Verses*, and serves to re-centre the piece on Anne's death and youth. As we have been told that we need not remember her, now we are presented with the choice: we *can* remember her. With its child-like simplicity and innocence, this verse calls upon Anne's compassion and empathy—indeed, her being a child. Its "pleasant party round the fire" reads differently within the context of the group who hid from the Nazis, but its "songs" and "tales" rings sweetly within any context. Night in this poem should be understood as death, and the "far to-morrow" the living memory that carries through her diary. But, it should be noted, this poem and piece still carry with it a grim truth: the Nazis murdered children.

And so comes the final poem by Richard Lovelace, a 17th century Englishman. It is "To Althea, from Prison", and Goodall's use is of the final (and most famous) stanza. Written in prison, the poem addresses "Althea"—perhaps a lover, or even just a work of imagination. In either case, the final stanza is a joyful assertion that in love there is freedom. To Anne, who by this point should be understood as the Anne who exists in the popular and poetic imagination, there is no prison and no cage; although she was murdered in Bergen-Belsen, her memory and her love perpetuate her existence as uncontainable. This sentiment sees this piece align completely with our focus on the soul. We see not a body, but a soul, and are invited to commune with it. Goodall's piece is warm and gentle, yet trapped by longing; it aches at Anne's murder, yet revels in her memory.

The Best-Beloved

About Chris DeBlasio little is known. A New Yorker, he lived from 1959–1993, dying from AIDS; but during his life he wrote a variety of rich and haunting music, including his best-known work, “Walt Whitman in 1989”, and a number of song cycles. Musically, you might note the accessible realism of his work and his use of tone painting. For meaning, consider how his sexuality, the omnipresence of HIV/AIDS and his relationship to faith find an intersection in this song cycle, “The Best-Beloved”. At the centre of our programme, the journey in this piece is the journey of our concert: the effort to cast a soul.

Motet 1: Psalm 63

This is a psalm written by David—wee stone-slinger and King—when he was wandering in the wilderness of Judah, probably after having fled from Saul. In an arid and unforgiving land, David for sustenance and life seeks his God. The possessive pronoun in “O God, thou art my God” is an important affirmation of the basic Christian covenant of a personal relationship with the divine: more than just repetition. There is also an earnest striving for that fellowship, as “early” is God sought by David. Although David relies on God for help in the desert, this psalm never seems a cry for help, but a profession of the happy expectation that through his faith he will be fulfilled. Thus his soul “shall be satisfied as with marrow and fatness”; his enemies—a conspiracy against him in Israel—“shall fall by the sword”. David, thirsting and endangered, might at present feel distant from his God but he reaffirms his past and future faith. In this psalm there is no doubt, and DeBlasio’s churning strings and the fervour of the voices speaks to and emboldens that faith.

Motet 2: Holy Sonnet XIV

Donne, 1572–1631, was an English poet and is considered preeminent among the metaphysical poets, whose work was characterised by high intellectualism, complex thought and paradox—they were possibly maybe a little bit pretentious. This poem is a variant Petrarchan sonnet, notable for the roughness and sexuality with which it depicts a crisis of faith—a great contrast to the “lovingkindness” in Psalm 63. The poet is like “an usurp’d town”; he is “betroth’d unto your enemy” (presumably Satan), and approaches reconciliation with God not as a loving act, but as one of force. His heart must be battered by the triune God, to whom imperatives like “break, blow, burn” are given, not in anger but hope. The poet has tried ardently to let God, whom he yet believes in, into his heart, but cannot “admit” him—a pun suggesting the physicality of his crisis and the failure of his reason as seen in the following line. The pair of paradoxes at the end, that the poet might only be free when enthralled, and only chaste when ravished, are typical of Donne’s poetry and speak to the complexity of the poet’s crisis; moreover, relating God’s love to ravishing is a bold choice that suggests a kind of supra-sexuality—a spiritual lust and hunger. Donne’s poem is bold and unique, and the turbulence of the arrangement, which has itself an utterly unique energy, emphasises that fact.

Motet 3

In this madrigal, the Scottish poet William Drummond (1585–1649) exhibits true “sad boy energy”. That is, he suffers *taedium vitae*—a profound weariness of life and a common theme in British poetry (is it the weather?). The prince in this poem is Death, whose scythe, to the poet’s disappointment, “disdains to crop a weed”, for he has “deck’d with beauty’s rose his tomb”. That is, Death will not take a poor and worthless man, for he is more interested in the good and beautiful. The poet wishes with “lamenting cries” for an escape from his life, but is spurned by death himself—that “grim, grinning King” who scorns cowards but surprises the blessed. This is, at least, the reading of the poem in isolation; as part of the song cycle, it carries on the previous motet’s idea of estrangement from God. DeBlasio’s arrangement is suitably mournful and, in a sense, frustrated, with a wrenching string interlude and desolate unison at the close.

Motet 4

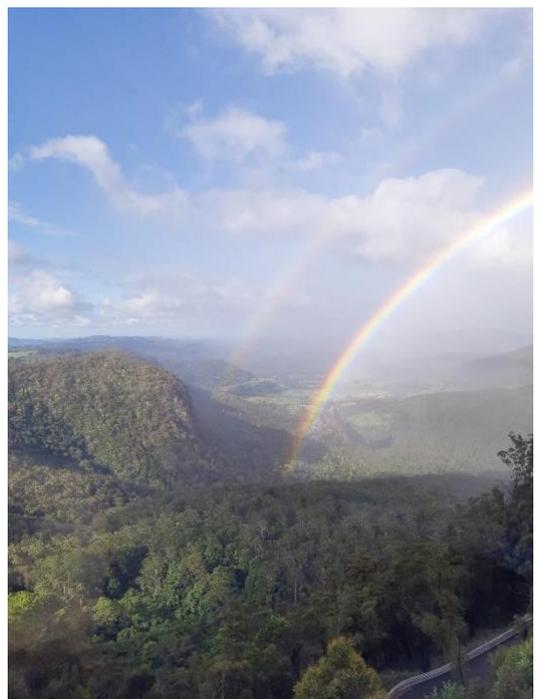
If the previous motets showed a crisis of faith in a dark time—perhaps the AIDS/HIV epidemic—this motet is the resolution. By Francis Quarles (1592–1644), another English poet, this is a poem of love for God. At least, that is the implied reading, but its presentation by a gay composer does add a possible inference of romantic love; indeed the omission of several stanzas in DeBlasio’s arrangement that make explicit that the beloved is God, and his opening with the tenors alone, embolden this reading, or at least speak to the complexity of DeBlasio’s relationship to religion. In any case, this poem complements Donne’s presentation of divine love, taking his overtly sexual ideas and leavening them to a fuller and wholesome yet ardent love. It was published in Quarles’ *Emblems*, a hugely popular book that presented a paraphrase of scripture, in metaphorical and poetic language, alongside a grotesque illustration (pictured). This poem is drawn from Song of Solomon 2:16—God is of course the “best-beloved”, for his love is supreme above all other kinds that imitate it. And so the poet explores this idea: “their wealth is but a counter to my coin / the world’s but theirs, but my Beloved’s mine”. The poet emphasises how this love is not only superior to any earthly thing, but a spiritual ecstasy (not unlike Donne’s supra-sexuality): “our firm united souls did more than twine” and “we both became entire”. Read as an ending to the song cycle, this poem’s lyrics have additional depth. For the poet met God “after long pursuit”; after, indeed, the dark night of the soul that brought him to this joyous rapture, returning to him the faith shown by David without the mortal suffering Donne expounds and Drummond represents. DeBlasio’s music is thus suitably exultant and finishes exuberantly with repetition; but a diminuendo assures that this fact need not more be stated, for it is indubitable.

Five Hebrew Love Songs

This meditation on love is itself the product of love. The lyrics come from Hila Plitmann, who at the time of composition was married to Eric Whitacre, the composer. Whitacre, an American, and Plitmann, an Israeli soprano, met at the Julliard school and collaborated on this work in the troubadour style for a German friend. Each song, writes Whitacre, “captures a moment that Hila and [he] shared together”. Its place in our poem is pure simplicity. As we have seen the soul ravaged, and will see it exulted, we take a moment here to remember why we cast the soul at all: for art and love. So the first song is in its quietness a profession of love, with the final two lines just hinting at the couple’s physical union. The next movement, *Kalá kallá*, light bride, is powerful for its personal significance—it was a pun found by Whitacre as Plitmann was teaching him Hebrew. The piece continues to a moment the couple shared on the roof of a building, where the very distance between the roof and sky became infinitesimal—and so it feels for any lover. The bell effect in the next song are the pitches that awakened the couple morning after morning in Germany, and the lyrics capture a moment breathing in the beauty of a falling sky. Finally, there is the broader story of the couple’s love. He was tender; she was hard—“and as much as she tried to stay thus” he set her down “in the softest, softest place”.

Luminous Night of the Soul

Our concert opened with the discovery of the soul, saw how and why it is shaped, and so closes with its apotheosis. This piece is the sequel to “Dark Night of the Soul”, combining poetry by Charles Anthony Silvestri, a contemporary poet who writes specifically for choral work, and another stanza from St John of the Cross. The Silvestri poem gives the music an awareness of itself and its production, attributing all artistic work to God: “You were the Spirit of all that is art”. Complementing our earlier works on love, it also praises “all lovers who feel your desire”. This song is exuberant and relentless, with rich vocals and stirring accompaniment. On St John’s ladder of mystical love, the dark night of the soul is the lower rungs; and although he never called it as such, this luminous night is likely the eighth or ninth rung, when the soul burns with sweetness. The effect of the poetry in combination is to add an element of universalisation to St John’s work, moving beyond his doctrine to illuminate the spirit of all artists, lovers and, indeed, music itself. At this height of soulful imbrication, words bear little meaning; thus we close, held long and sweet with moving strings playing underneath, on “soul”.



Texts

Dark Night of the Soul

*One dark night,
Fired with love's urgent longings
—ah, the sheer grace!—
I went out unseen,
My house being now all stilled.*

*In darkness, and secure,
By the secret ladder, disguised,
—ah, the sheer grace!—
In darkness and concealment,
My house being now all stilled.*

*On that glad night,
In secret, for no one saw me,
Nor did I look at anything,
With no other light or guide
Than the one that burned in my heart.*

In Memoriam Anne Frank

*Remember me when I am gone away,
Gone far way into the silent land
When you can no more hold me by the hand,
Nor I half turn to go, yet turning stay
Remember me when no more day by day
You tell me of our future that you planned:
Only remember me, you understand
It will be late to counsel then or pray
Yet if you should forget me for a while
And afterwards remember, do not grieve:
For if the darkness and corruption leave
A vestige of the thoughts that once I had
Better by far you should forget and smile
Than that you should remember and be sad*

*When the bright lamp is carried in
The sunless hours again begin
O'er all without, in field and lane,
The haunted night returns again
Now we behold the embers flee
About the fire-lit hearth
And see Our faces painted as we pass,
Like pictures on the window glass
Must we to bed indeed?
Well then, Let us arise and go like men,
And face with undaunted tread
The long black passage up to bed
Farewell, O brother, sister, sire!
O pleasant party round the fire
The songs you sing, the tales you tell
Till far to-morrow, fare ye well*

*Stone walls do not a prison make
Nor iron bars a cage
Minds innocent and quiet take
That for an hermitage
If I have freedom in my love,
And in my soul am free,
Angels alone that soar above
Enjoy such liberty*

The Best-Beloved

Motet 1: Psalm 63

O God, thou art my God; early will I seek thee: my soul thirsteth for thee, my flesh longeth for thee in a dry and thirsty land, where no water is;

To see thy power and thy glory, so as I have seen thee in the sanctuary.

Because thy lovingkindness is better than life, my lips shall praise thee.

Thus will I bless thee while I live: I will lift up my hands in thy name.

My soul shall be satisfied as with marrow and fatness; and my mouth shall praise thee with joyful lips:

When I remember thee upon my bed, and meditate on thee in the night watches.

Because thou hast been my help, therefore in the shadow of thy wings will I rejoice.

My soul followeth hard after thee: thy right hand upholdeth me.

But those that seek my soul, to destroy it, shall go into the lower parts of the earth.

They shall fall by the sword: they shall be a portion for foxes.

But the king shall rejoice in God; every one that sweareth by him shall glory: but the mouth of them that speak lies shall be stopped.

Motet 2: Holy Sonnet XIV

Batter my heart, three-person'd God, for you

As yet but knock, breathe, shine, and seek to mend;

That I may rise and stand, o'erthrow me, and bend

Your force to break, blow, burn, and make me new.

I, like an usurp'd town to another due,

Labor to admit you, but oh, to no end;

Reason, your viceroy in me, me should defend,

But is captiv'd, and proves weak or untrue.

Yet dearly I love you, and would be lov'd fain,

But am betroth'd unto your enemy;

Divorce me, untie or break that knot again,

Take me to you, imprison me, for I,

Except you enthrall me, never shall be free,

Nor ever chaste, except you ravish me.

Motet 3

My thoughts hold mortal strife;

I do detest my life,

And with lamenting cries

Peace to my soul to bring

Oft call that prince which here doth monarchize:

—But he, grim grinning King,

Who caitiffs scorns, and doth the blest surprise,

Late having deck'd with beauty's rose his tomb,

Disdains to crop a weed, and will not come.

Motet 4

*E'en like two little bank-dividing brooks,
That wash the pebbles with their wanton
stream,
And having ranged and searched a thousand
nooks
Meet both at length in silver-breasted Thames
Where in a greater current they conjoin
So I my Best-Beloved's am, so he is mine
E'en so we met; and after long pursuit
E'en so we joined; we both became entire
No need for either to renew a suit,
For I was flax and he was flames of fire
Our firm united souls did more than twine
So I my Best-Beloved's am, so he is mine.*

*If all those glittering monarchs that command
The servile quarters of this earthly ball
Should tender in exchange their shares of land,
I would not change my fortunes for them all:
Their wealth is but a counter to my coin;
The world's but theirs, but my Beloved's mine.*

Five Hebrew Love Songs

I: Temuna

*Temuná belibí charuntá;
Nodédet beyn ór uveyn ófel:
Min dmamá shekazó et guféch kach otá,
Usaréch al paña'ich kach nófel.*

II: Kala Kalla

*Kalá kallá
Kulá shelí,
U've kalút
Tishákhilí!*

III: Larov

*Laróv," amár gag la'shama'im,
"Hamercháak shebeynéynu hu ad;
Ach lifnéy zman alu lechán shna'im,
Uveynéynu nishár centimetre echad.*

I: A Picture

A picture is engraved in my heart;
Moving between light and darkness:
A sort of silence envelopes your body,
And your hair falls upon your face just so.

II: Light Bride

Light bride
She is all mine,
And lightly
She will kiss me!

III: Mostly

"Mostly," said the roof to the sky,
"the distance between you and I is
endlessness;
But a while ago two came up here,
And only one centimeter was left between us."

IV: Eyze Sheleg!

*Ézye shéleg!
Kmo chalomót ktaníim
Noflím mehashamá im.*

V: Rakut

*Hu hayá malé rakút;
Hi haytá kasha
Vechól káma shenistá lehishaér kach,
Pashút, uvlí sibá tová,
Lakách otá el toch atzmó,
Veheníach Bamakóm hachí rach.*

IV: What Snow!

*What snow!
Like little dreams
Falling from the sky.*

V: Tenderness

*He was full of tenderness;
She was very hard.
And as much as she tried to stay thus,
Simply, and with no good reason,
He took her into himself,
And set her down
In the softest, softest place.*

Luminous Night of the Soul

*Long before music was sung by a choir
Long before silver was shaped in the fire,
Long before poets inspired the heart,
You were the Spirit of all that is art.*

*Praise to all lovers who feel your desire!
Praise to all music which soars to inspire!
Praise to the wonders of Thy artistry
Our Divine Spirit, all glory to Thee.*

*You give the potter the feel of the clay;
You give the actor the right part to play;
You give the author a story to tell;
You are the prayer in the sound of a bell.*

*O guiding night!
O night more lovely than the dawn!
O night that has united,
transforming the beloved in her Lover.*

The Performers

Lumens Chamber Choir

Lumens Chamber Choir is a choral ensemble that was formed in 2021 as an initiative of the Brisbane Chamber Choir. Directed by Kathryn Morton, this auditioned chamber group is suitable for focused singers aged 18 – 28 years and performs repertoire from Renaissance to Contemporary music in the traditional choral style. This ensemble aims to provide young adult singers with the skills of collaboration and artistry that come from working in a chamber ensemble. This concert is their second performance of the 2022 season which will include varied performances around South-East Queensland.



Kathryn Morton - Director

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 and St Peters Chamber 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.

Tarilindy String Quartet



The **Tarilindy String Quartet** was founded in 2021 at the commencement of the members' first year of tertiary studies at the Queensland Griffith Conservatorium. Théonie Wang, Miriam Niessl and Angelina Kim, study under the tutelage of Michele Walsh and Cindy Masterman learns under the guidance of Gyorgy Deri. The quartet has had various opportunities to perform and compete within Brisbane and hope to professionally grow

and spread their passion interstate and internationally. Memorable highlights from 2021 include, performing as finalists in the 4MBS Ross Peter's Chamber Music Competition along with several showcases associated with the Queensland Griffith Conservatorium. Additionally, the quartet greatly enjoyed collaborating with the Queensland Conservatorium Griffith University alumna, Katie Noonan.

The strong unity of the quartet is undeniable in their playing and commitment as musicians. As each member has held several leadership positions along with competitive solo careers, the ensemble of the quartet is enhanced by a plethora of unique backgrounds. Not only are the members musically complementary, but their unity is present within a strong sense of friendship. The Tarilindy String Quartet aspires to share their passion and love of music with the audience in as many opportunities as possible throughout their undergraduate degrees at the Queensland Conservatorium and beyond.

Phillip Gearing – Piano



Phillip Gearing is acclaimed as an organist, chamber musician, Lieder accompanist, orchestral keyboardist and choral director, having performed throughout Australia, Britain and Europe. He is currently the accompanist to St Peters Lutheran College Chorale and Director of Music at St Mary's Anglican Church Kangaroo Point, Brisbane, Australia. Phillip is also the organ tutor at several Brisbane private schools, including St Peters Lutheran College and St Laurence's College.

Phillip has a PhD in the Field of Music, and has previously held the positions of Senior Lecturer in Music at the University of Southern Queensland (1992-2014), Director of Music at St Luke's Anglican Church, Toowoomba (2007-2012) and Acting Organist, St John's Anglican Cathedral, Brisbane (2013-2014). Phillip appears regularly with the Queensland Symphony Orchestra and Canticum Chamber Choir, and is a member of the early music ensemble Austral Harmony. As a composer, his seven-movement choral cycle *Pro Patria Mori* has been recorded by the Winthrop Singers, and *Only the Light* (recorded by Canticum Chamber Choir) is regularly heard on ABC Classic-FM. Phillip's *Missa Brevis* has been performed in several Australian capital cities.

Alyssa Deacon – Double Bass



Alyssa Deacon is currently 18 years old and has been learning the double bass for 9 years. She is working towards her LMus on this instrument with the guidance of Phoebe Russell, the principal double bass of the Queensland Symphony Orchestra. Alyssa is the principal double bass of the Queensland Youth Symphony. This year, she also participated in the annual Australian Youth Orchestra week-long camp in Melbourne. Alyssa graduated from St Peters Lutheran College in 2021. In 2018, Alyssa toured with the St Peters Soloists on their Europe/Asia tour and performed solo for many concerts. She also participated in their annual Performer of the

Year competition where she won the Recital section in 2020 and the Concerto section in 2021. In 2019, Alyssa won the Senior School Solo Festival on Double Bass and on violin in 2020. She was awarded her ATCL on violin in 2019. Alyssa is currently studying a Bachelor of Creative Industries (Applied Fashion) with the University of Canberra but enjoys music on the side. Alyssa also plays viola for leisure in QYO3.

Brisbane Vocal Ensemble



The Brisbane Vocal Ensemble is comprised of young artists who enjoy the challenge of working in chamber ensembles and performing as part of larger groups. These keen musicians have active choral experience in their own schools and are keen to explore further musical opportunities.



2022 Concert Series

March 18	Nocturnes	St John's Cathedral, Brisbane
April 2	War and Peace	St Mary's Anglican Church, Kangaroo Point
June 26	Soars to Inspire	St Mary's Anglican Church, Kangaroo Point
September 17 – 21	Regional Tour	South-East Queensland
October 1	Lumens Chamber Choir in Concert	Brisbane
December 18	Nine Lessons and Carols	St John's Cathedral, Brisbane