

a reflection of love



Sunday, 18 April 2021 @ 3.00 PM

Customs House
399 Queen Street, Brisbane QLD 4000

Piano Anna Grinberg and Liam Viney

Guitar Michael Knopf

Viola Nicholas Tomkin

Violin Margaret Connolly

Brisbane Chamber Choir

Graeme Morton AM

Jacalyn Adcock, Cheryl Fiedler, Elodie Geertsema, Jenny Gunnarsson, Sasha Mealing, Sandra Nissen, Milly Baily, Anna Brookfield, Rachel Hoey, Emma Hutchings, Fiona Palmer, Hannah Shanks, Emma Steel, Alexander Bowly, Peter Garrett, Jonathan Hargreaves, Isaac Holtby, Alexander Mason, Jeffery Mitchell, Tim Grantham, Matthew McKinnon, Elliot Rentoul, Jason Schoutrop

Lumens Chamber Choir

Kathryn Morton

Ava Eid, Zoe Catchpoole, Amelia Garnett, Hailey Graham, 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, Matthew Kanowski, Declan Kemp, Tom Lewis, Tam Nguyen, Dominic Retschlag, Nathan Richardson, Nic Wallace, Jordan Yee

Journey of Love

Lumens Chamber Choir

A Boy and A Girl
Eric Whitacre

Calme des Nuits
Camille Saint-Saëns

Ubi Caritas
Paul Mealor

I'll Never Fall in Love Again
Burt Bacharach (arr. Ian McKinley)

Love of the Divine

Gottes Zeit ist allerbeste Zeit
J. S. Bach (arr. György Kurtág)

Ubi caritas
Maurice Durufle

Sancte Deus
Thomas Tallis

The Fruit of Silence
Pēteris Vasks

Ubi caritas
Ola Gjeilo

Love as strong as death

Duo in G Major - K423
W. A. Mozart

Immortal Bach
Knut Nystedt

Look down fair moon
Jeffrey Van

Rosa Mystica
Johann Pachelbel (arr. Bob Chilcott)

Love of another

"New Piece" No. 307
Michael Knopf

Sfogava con le stelle
Claudio Monteverdi

A Red Red Rose
Graeme Morton

Leibesleider Walzer
Johannes Brahms

Journey of Love

A Boy and A Girl

Eric Whitacre (1970 -)

*Stretched out on the grass,
a boy and a girl.
Savoring their oranges,
giving their kisses like waves exchanging foam.*

*Stretched out on the beach
a boy and a girl.
Savoring their limes,
giving their kisses like clouds exchanging foam.*

*Stretched out underground,
a boy and a girl.
Saying nothing, never kissing,
giving silence for silence.*

Text by Octavio Paz

Calme De Nuits

Camille Saint-Saëns (1835-1921)

*Calme des nuits, fraîcheur des soirs,
Vaste scintillement des mondes,
Grand silence des antres noirs
Vous charmez les âmes profondes.
L'éclat du soleil, la gaieté,
Le bruit plaisent aux plus futiles;
Le poète seul est hanté
Par l'amour des choses tranquilles.*

Stillness of the night, cool of the evening,
Vast shimmering of the spheres,
Great silence of black vaults
Deep thinkers delight in you.
The bright sun, merriment,
And noise amuse the more frivolous;
Only the poet is possessed
By the love of quiet things.

Anonymous

Ubi Caritas

Paul Mealor (1975 -)

*Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.
Exsultemus, et in ipso jucundemur.
Timeamus, et amemus Deum vivum.
Et ex corde diligamus nos sincero.*

Where charity and love are, God is there.
Love of Christ has gathered us into one.
Let us rejoice in Him and be glad.
Let us fear, and let us love the living God.
And from a sincere heart let us love one.

Text by Paulinus of Aquileia

I'll never fall in love again

Burt Bacharach (1928 -)
Arranged by Ian McKinley

*What do you get when you fall in love?
A guy with a pin to burst your bubble
That's what you get for all your trouble
I'll never fall in love again
I'll never fall in love again*

*What do you get when you kiss a guy?
You get enough germs to catch pneumonia
After you do, he'll never phone ya
I'll never fall in love again
Don't you know that I'll never fall in love again*

*Dont' tell me what's it all about
'Cause I've been there and I'm glad I'm out
Out of those chains, those chains that bind you
That is why I'm here to remind you*

*What do you get when you fall in love?
You only get a life of pain and sorrow
So for at least until tomorrow
I'll never fall in love again
No, no, I'll never fall in love again*

*I'm out of those chains, those chains that bind you
That is why I'm here to remind you*

*What do you get when you fall in love?
You only get lies and pain and sorrow
So for at least until tomorrow
I'll never fall in love again
Don't you know that I'll never fall in love again
I'll never fall in love again*

Text by Hal David

Love of the Divine

Gottes Zeit ist die allerbeste Zeit

J. S. Bach (1685 - 1750)
Arranged by György Kurtág

Piano: Anna Grinberg and Liam Viney

Ubi Caritas

Maurice Durufle (1902 - 1986)

Sancte Dues

Thomas Tallis (c.1505 - 1585)

*Sancte Deus, Sancte Fortis, Sancte et
Immortalis, miserere nobis.*

Holy God, Holy Mighty One, Holy and
Immortal One, have mercy upon us.

*Nunc, Christe, te petimus,
miserere, quaesumus.*

Now, O Christ, we ask thee,
we beseech thee, have mercy.

*Qui venisti redimere perditos,
noli damnare redemptos:*

Thou who came to redeem the lost,
do not condemn the redeemed:

*Quia per crucem tuam redemisti mundum.
Amen.*

For by thy cross thou hast redeemed the
world. Amen.

Anonymous

The Fruit of Silence

Pēteris Vasks (1946 -)

Piano: Anna Grinberg and Liam Viney

*The fruit of silence is prayer
The fruit of prayer is faith
The fruit of faith is love
The fruit of love is service
The fruit of service is peace.*

Based on a text by Mother Teresa

Ubi Caritas

Ola Gjeilo (1978 -)

Love as strong as death

Duo in G Major - K423

W.A. Mozart (1759-1791)

1st Movement - Allegro

Violin: Margaret Connolly

Viola: Nicholas Tomkin

Immortal Bach

Knut Nystedt (1915 - 2014)

Komm, süsßer Tod, Komm sel'ge Ruh'.
Komm, führe mich in den Frieden.

Come, sweet death, come blessed peace!
Come, lead me to tranquillity.

Text from 14th Century Lutheran Hymn

Look down fair moon

Jeffrey Van (1941 -)

Soloist: Michael Knopf

*Look down, fair moon, and bathe this scene;
Pour softly down night's nimbus floods, on faces ghastly, swollen, purple;
On the dead, on their backs with arms toss'd wide;
Pour down your unstinted nimbus, sacred moon.*

Text by Walt Whitman

Rosa Mystica

Johann Pachelbel (1653 - 1706)
Arranged by Bob Chilcott

Soloist: Michael Knopf

*Tread lightly, she is near under the snow,
Speak gently, she can hear the daisies grow.*

*All her bright golden hair tarnished with rust,
She that was young and fair fallen to dust.*

*Lily-white, white as snow, she hardly knew
She was a woman, so sweetly she grew.*

*Coffin-board, heavy stone, lie on her breast.
I vex my heart alone, she is at rest.*

*Peace, Peace, she cannot hear lyre or sonnet.
All my life's buried here, heap earth upon it.*

Text by Oscar Wilde

Love of another

“New Piece” No. 307

Michael Knopf (1955 -)

from his collection of 365 pieces entitled *Once Around the Sun*.

Soloist: Michael Knopf

Sfogava con le stelle

Claudio Monteverdi (1567 - 1643)

*Sfogava con le stelle
un infermo d'Amore
sotto notturno cielo il suo dolore,
e dicea fisso in loro:
O imagini belle de l'idol mio ch'adoro,
sì com'a me mostrate,
mentre così splendete,
la sua rara beltate
così mostraste a lei
i vivi ardori miei
la fareste col vostr'aureo sembiante
pietosa sì come me fate amante.*

One who was lovesick
cried out his pain
to the stars in the night
and said looking up to them:
O you beautiful pictures of my loved one
just as you show me
when you are gleaming,
her outstanding beauty
show her also
how I burn for her
and make her with your golden face as
merciful to me as you make me love her.

Anonymous

A Red Red Rose

Graeme Morton (1950 -)

Soloist: Nicholas Tomkin

Soloist: Jason Schoutrop

*My love is like a red red rose
That's newly sprung in June;
My love is like a melody
That's sweetly sung in tune;*

*As fair art thou, my one true love,
So deep in love am I;
And I will love thee still, my dear,
Till all the seas gang dry;*

*Till all the seas gang dry, my dear,
And the rocks melt with the sun;
I will love you still, my dear,
While the sands of life shall run.*

*And fare thee well, my own true love
And fare thee well, a while,
For if I go I'll come again,
Though it were ten thousand mile.*

Text by Robert Burns

Leibeslieder Walzer

Johannes Brahms (1833 - 1897)

Piano: Anna Grinberg and Liam Viney

*Wie des Abends schöne Röte
möcht ich arme Dirne glühn
einem, einem zu Gefallen
sonder Ende Wonne sprühn*

Like a lovely sunset
I, a humble girl, would glow,
and find favour with one alone,
radiating endless rapture.

*Die grüne Hopfenranke,
sie schlängelt auf der Erde hin.*

The green hop-vine
creeps along the ground.

*Die junge, schöne Dirne,
so traurig ist ihr Sinn!*

The beautiful young maiden
so sorrowful is her heart!

*Du höre, grüne Ranke!
Was hebst du dich nicht himmelwärts?*

Listen, green vine,
why don't you climb toward the heavens?

*Du höre, schöne Dirne!
Was ist so schwer dein Herz?*

Listen, beautiful maiden,
why is your heart so heavy?

*Wie hobe sich die Ranke,
der keine Stütze Kraft verleiht*

How can a vine climb
that has no support to hold it up?

*Wie wäre die Dirne fröhlich,
wenn ihr der Liebste weit?*

How could the maiden be
happy if her lover is far away?

*Am Donaustrande, da steht ein Haus
da schaut ein rosiges Mädchen aus.
Das Mädchen ist wohl gut gehegt,
zehn eiserne Riegel sind vor die Türe gelegt.
Zehn eiserne Riegel das ist ein Spass,
die spreng ich als wären sie nur vom Glas.*

On the Danube's bank there stands a house,
and there a rosy maiden gazes out.
The maiden is quite well protected;
ten iron bars block her door.
Ten iron bars, that's a joke!
I'll break them as if they were only glass.

*O wie sanft die Quelle sich
durch die Wiese windet*

Oh how gently the stream
winds through the meadow!

*O wie schön wenn Liebe
sich zu der Liebe findet!*

Oh how beautiful when
one love finds itself another!

*Nein, es ist nicht auszukommen
mit den Leuten;*

*alles wissen sie
so giftig auszudeuten.
Bin ich heiter,
hegen soll ich lose Triebe,
bin ich still,
so heisst ich wäre irr aus Liebe.*

*Nein, es ist nicht auszukommen
mit den Leuten;
alles wissen sie so
giftig auszudeuten.*

*Schlosser auf, und mache
Schlösser ohne Zahl,*

*denn die bösen Mäuler
will ich schliessen allzumal!*

*Sieh', wie ist die Welle klar,
blickt der Mond hernieder!
Die du meine Liebe bist,
liebe du mich wieder!*

*Nachtigall, sie singt so schön
wenn die Sterne funkeln.
Liebe mich, geliebtes Herz
küsse mich im Dunkeln*

*Ein dunkeler Schacht ist Liebe
ein gar zu gefährlicher Brunnen;
da fiel ich hinein, ich Armer,
kann weder hören noch sehn,
nur denken an meine Wonnen,
nur stöhnen, in meinem Wehn.*

No, it is impossible to get along
with such people;

they know how to interpret
everything so maliciously!
If I'm merry,
I'm said to have frivolous desires;
if I'm silent,
then it means I'm mad with love.

No, it is impossible to get
along with such people;
they know how to interpret
everything so maliciously!

Locksmith, come and make locks,
innumerable locks,

because I want to close their
evil mouths once and for all!

See how clear are the waves
when the moon gazes down!
You who are my love,
love me again!

The nightingale sings so beautifully
when the stars twinkle.
Love me, dear heart;
kiss me in the darkness!

Love is a dark pit,
a far too dangerous well;
and poor me, I fell into it.
Now I can neither hear nor see;
I can only remember my delight,
only groan in my misery.

Text by Georg Friedrich Daumer

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 Master of Music (Organ) from the University of Queensland, and as a composer, is published by Augsburg Fortress, Kjos Music, and Morton Music.



The **Brisbane Chamber Choir** is an auditioned vocal ensemble of up to twenty singers, established in 1997 and based in Brisbane, Australia. Under founding musical director Graeme Morton AM, it performs music of all styles and periods with a focus on Australian premiere performances and works of Australian composers. For more than 20 years the ensemble has delighted concert audiences at home and across Australia and has produced several landmark recordings.

In 2014 they 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. The ensemble regularly performs with leading instrumentalists including Camerata, the Badinerie Players, and The Adina String Quartet. 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 share the concert platform with internationally renown saxophonist, Diana Tolmie.

The Brisbane Chamber Choir regularly commissions works and is currently the resident Chamber Choir of St John's Anglican Cathedral.

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.



Lumens Chamber Choir is a new choral ensemble in Brisbane that performs repertoire from Renaissance to Contemporary music in the traditional choral style. This choir aims to provide young adult singers with the skills of collaboration and artistry that comes from working in a chamber group. Following their premiere performance at the St John's Cathedral 2021 Nocturnes Series, today's performance marks the first community performance of this exciting ensemble.





Liam Viney and **Anna Grinberg** enjoy an international performance profile as a piano duo, involving festivals, major series, live radio broadcasts, orchestras, and CD releases on Naxos, ABC Classics and Tall Poppies. Described as “barnstorming” (The Australian) and “unforgettable - sure to be Best of the Year – the most compelling case for the beauty and variety of two piano repertory this reviewer has ever heard” (Rick Schultz, Los Angeles Times), the duo is committed to exploring classics of the two-piano and four-hand repertoire, but also contributes to the ongoing expansion of that literature through commissioning composers.

Viney and Grinberg's innovative and creative approach has resulted in collaborations with composers, artists, dancers, choreographers and other established performing ensembles - as well as book chapters, articles and scholarly seminars and presentations. The Duo spent a decade in the United States, including five years at California Institute of the Arts, before taking up their current positions as Ensemble-in-Residence at the University of Queensland, Australia. Professor Viney is Head of the School of Music at UQ, and Dr Grinberg is Head of Piano.



Dr. Michael Knopf is a concert guitarist and composer resident in Queensland since 1982.

Michael's compositions include symphonic works, works for chamber ensembles, choir, and many pieces particularly for the guitar. Most of his recorded music over 8 CD releases feature original music. These include contemporary art music and jazz and many works for the classical guitar.. His music has been performed in the United States, Canada, Japan, China, Europe and Australia. Michael's current project is Once Around the Sun for guitar, a collection of 365 new pieces for his instrument of choice, now nearing completion. Michael currently performs traditional guitar repertoire, originals and improvisations at St. John's Cathedral's “Acoustic Cathedral” series as well as at the Royal Brisbane Hospital for the Stairwell Project.

Nicholas Tomkin began his studies viola at the Victorian College of the Arts. He then continued his studies in Austria at the Vienna Hochschule für Musik with Thomas Kakuska of the Alban Berg Quartet and had regular chamber music lessons with Eric Höbart and master classes with Ilse Wincor. Nicholas performed regularly with the Vienna Volksoper Orchestra, the ORF Radio Symphony Orchestra Vienna and the Haydn Academy. In 1997 Nicholas moved to Brisbane to take up a full-time position with the Queensland Symphony Orchestra. He has been a performer at the Pacific Music Festival in Sapporo, Japan and regularly performs, records and tours with the Malaysian Philharmonic Orchestra.



Margaret Connolly studied violin with Jan Sedivka in Tasmania and Günter Pichler in Vienna. After several years with the Wiener Volksoper and ensembles playing throughout Europe and Japan, she returned to join the New England String Quartet. She spent 25 years as a member of the Queensland Symphony Orchestra, with guest appearances with the Malaysian Philharmonic Orchestra. Margaret plays regularly with the Tasmanian Symphony Orchestra and the Badinerie Players and teaches at the Queensland Conservatorium of Music.



Support us: *Vietnam Requiem*

As the Australian War Memorial's first artist-in-residence (2017-2022), composer Chris Latham has taken on the challenge of creating a reconciliation between music and war. Focusing on the First World War, Second World War and Vietnam War, he is working to restore and record historical music as well as commissioning new works where none exists. Chris has firsthand experience of visiting European world war battle sites as well as connecting with the history of serving family members, all of which has informed his work.

In 2018 the choir had the privilege of working with Chris to record his Larrakia Lament, a haunting musical depiction of the bombing of Darwin. That year also saw the performance of the Diggers' Requiem, marking the centenary of the armistice that ended the First World War.

50 years on from Australia's withdrawal from South Vietnam, the Brisbane Chamber Choir is the only interstate choir to be invited to Canberra this year to take part in an exciting project performing and recording Chris' latest work, the Vietnam Requiem. This commemorative work is unique in having a focus on living veterans and those directly affected by war. In addition to the requiem itself, the program will include artists performing popular music from the era of the Vietnam War, reflecting the experience of service men and women from the time and their families in a time of military conscription, upheaval and trauma.

The Brisbane Chamber Choir is self-funding travel and accommodation costs for this trip and any donations you can spare will be gratefully received to ensure that every member of the choir is able to meet the expenses involved in what will be both a significant cultural event for the community and a wonderful experience for the musical growth of the choir.

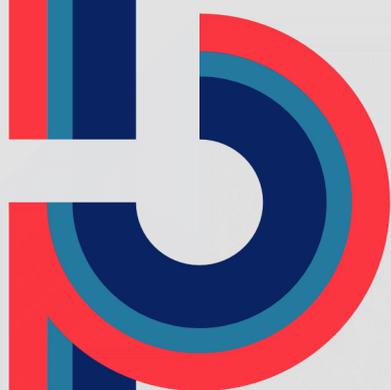
The Brisbane Chamber Choir is a charitable organisation which means that all donations over \$5.00 are tax deductible.

To make a donation use the QR code below or visit
www.brisbanechamberchoir.com

MUSIC CAN HEAL AND BRING THE NATION TOGETHER

Thinking about going to Canberra to attend in person?
Tickets available now from Ticketek
premier.ticketek.com.au/shows/show.aspx?sh=VIETNAM21





**the
magnificent
baroque**

**Sun, 15 August
@ 3.00PM**



**girt by
sea**

**Sat, 23 October
@ 7.00PM**



**ding dong
merrily
on high**

**Sat, 11 December
@ 7.00PM**

Save the dates!

A reflection of love begins Brisbane Chamber Choir's 2021 season, but there is more to come. Stay tuned via social media or our website for more information regarding the remaining concerts of 2021.

**BRISBANE
CHAMBER
CHOIR**