

Chordiality

Presents

FROM STAGE AND SCREEN

A 10th anniversary concert 2008-2018



Conducted by Ross Jelf

Accompanied by Simon Carl

Sunday 11 November 2018, 2.30 pm

St Andrew's Uniting Church

Cnr Ann and Creek Streets, Brisbane

Welcome to *Chordiality*

Chordiality is a community choir of about 70 members that started in February 2008. We are based in Indooroopilly and our membership is Brisbane-wide. We love to sing and enjoy each other's company. Chordiality's goals are to pursue choral excellence and have fun singing together.

2018 has been a special year for the choir as we marked our 10th anniversary. We have celebrated in style with a birthday dinner and a From Scratch performance of Vivaldi's *Gloria*. We enjoyed performing a selection of our favourite repertoire at our June concert and today we proudly present the finale of our year long celebration. Today's concert provides an opportunity for us to showcase some familiar (and not so familiar) songs from the world of theatre.

We welcome you to our concert **FROM STAGE AND SCREEN.**



Interested in joining us?

Membership is open to anyone who can sing in tune. Being able to read music and previous choral experience are an advantage, but not essential. Tenors are especially welcome!

Fans, friends and other interested members of the public can join 'Friends of Chordiality' for free. Members of this list receive advance notice of upcoming events and Chordiality eNews from time to time.

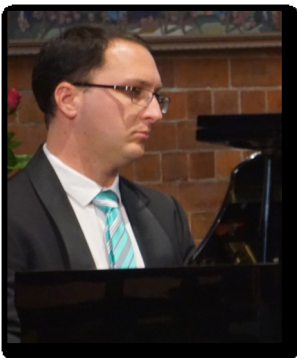
Join today by emailing: chordialitychoir@gmail.com

Music Director – Ross Jelf



Ross began conducting at 17 years of age and formally trained at UQ, receiving a Bachelor of Music and Education and a Graduate Certificate in Music Studies with Distinction. Before moving to the UK in 2009, Ross conducted the Buderim Male Choir, the Sunshine Coast Choral Society, the Sacred Music Ensemble and Strings n Things Chamber Orchestra. In London, Ross attended the Royal Academy of Music where he studied with many prominent choral directors and conducted professional choirs such as the BBC Singers. He graduated with a Master of Arts in Choral Conducting. Outside the Academy, Ross remained involved in community music and sang professionally with the Choral Scholars of St Martin-in-the-Fields and Southwark Cathedral. Ross now resides in Brisbane where he is the Musical Director of Chordiality and the University of the Sunshine Coast Singers. He sings regularly at St John's Cathedral.

Accompanist – Simon Carl



Simon is an accomplished pianist who has been the principal accompanist for Chordiality since its inception. At the University of Queensland, he gained a Bachelor of Music with First Class Honours in Voice and was a founding member of the university's opera program. He has since worked with the Australian Voices, the Queensland Symphony Orchestra and La Boite Theatre Company.

At the piano, Simon is a frequent accompanist, repetiteur, collaborator and soloist. He is highly regarded for his musicality and versatility, and his extensive choral experience is appreciated by the various community and school choirs with whom he regularly works.

PROGRAMME

An Act of Remembrance

Including For the Fallen

Douglas Guest

Va, Pensiero

Guiseppe Verdi

Nabucco - Opera, 1842

Dance a cachucha

William Gilbert & Arthur Sullivan

The Gondoliers - Savoy opera, 1889

With Drooping Wings

Henry Purcell

Dido and Aeneas - Opera, 1688

Habanera

Georges Bizet

Carmen - Opera, 1875

Soloist: Karen Laing

Gabriel's Oboe

Cello: Noah Cullin Way

Oboe: Swantje Koehler

Ennio Morricone

The Mission - Film, 1986

Hallelujah

Leonard Cohen

Shrek -Film, 2001

The Lion Sleeps Tonight

David Wiess, Hugo Peretti & Luigi Creatore

The Lion King - Musical, 1997

Interval

Medley from Les Misérables

Soloists: Cathy Dean, Alison Goode,

Carol Watson & Liz Bateman

Claude-Michel Schönberg

Les Misérables - Musical, 1980

The Music of the Night

Andrew Lloyd Webber

The Phantom of the Opera - Musical, 1986

You'll Never Walk Alone/

Climb Ev'ry Mountain

Richard Rodgers & Oscar Hammerstein

Carousel -Musical, 1945

The Sound of Music - Musical, 1965

Blue Skies

Irving Berlin

Betsy - Musical 1926

As Time Goes By

Herman Hupfeld

Casablanca - Film, 1942

Someone to Watch over Me

Soloist: Lyn Cox

George & Ira Gershwin

Oh, Kay! - Musical 1926

Mack the Knife

Kurt Weill & Bertolt Brecht

The Threepenny Opera

Play with music, 1928

PROGRAMME NOTES

An Act of Remembrance including For the Fallen: Douglas Guest

The ode of remembrance is the fourth stanza from an ode taken from Laurence Binyon's poem, *For the Fallen*, which was first published in September 1914. Laurence Binyon composed his best known poem while sitting on the cliff-top looking out to sea from the dramatic scenery of the north Cornish coastline. It was written a few weeks after the outbreak of the First World War. Binyon said, in 1939, that the four lines of the fourth stanza which have become especially familiar and famous, having been adopted by the Royal British Legion as an Exhortation for ceremonies of Remembrance to commemorate fallen Servicemen and women, came to him first. Douglas Guest was an English organist, conductor, teacher and composer. His most well-known work is this setting of this work.

Va, Pensiero, *Nabucco*: Guiseppe Verdi

Nabucco, originally known as *Nabucodonosor*, is an opera in four parts by Guiseppe Verdi with text by Solera. Verdi's main requirement for a libretto was strong emotional situation, contrasts and speed of action; as with most operas plausibility was no object! Verdi's opera tells of the Babylonian captivity of the Hebrews and of Nabucco's madness, recovery and subsequent conversion to the faith of Jehovah, despite the opposition of his daughter Abigaille. The highlight of *Nabucco* occurs when the chorus of captive Hebrews, longing for a return to their beloved homeland, intone the haunting lines of "*Va, pensiero, sull'ali dorate*" ("*Go, my thoughts, on gilded wings*"). Verdi was so greatly loved in his Italian homeland that as his coffin was borne through the streets, the huge crowd sang *Va, Pensiero* as a tribute to the great composer.

Dance a cachucha, *The Gondoliers*: Gilbert and Sullivan

A cachucha is generally regarded as a graceful Spanish dance with three beats in a bar, performed by a single performer. It originated in Cadiz between 1810 and 1812. This version from *The Gondoliers* is apparently not typical but represents one form of the dance. Generally, the dance in this operetta is performed by a group. The story line follows Giuseppe and Marco Palmieri, two gondoliers, who come to choose their brides from a number of girls. The operetta employs the familiar comic plot of mistaken identity and the scenes move between Venice and the imaginary island of Barataria. Gilbert and Sullivan were among the oddest couple whom fate has ever brought together. Gilbert, craggy and tousled in appearance, was a cantankerous egoist who quarrelled with everyone he met and was never happier than when taking people to court, even Sullivan and D'Oyly Carte. Sullivan, handsome and always smartly turned out, combined consistent charm with a gift for making friends above his station, even among royalty.

With Drooping Wings, *Dido and Aeneas*: Henry Purcell

Purcell's only opera *Dido and Aeneas* (circa 1689), in three acts, was written for a boarding-school for gentlewomen run by a well known dancing master. The opera is based on an episode of Virgil's *Aeneid*, an epic poem that traces the adventures of the hero Aeneas after the fall of Troy. The opera's main characters are Dido, Queen of Carthage, and Aeneas, King of the defeated Trojans. Aeneas falls in love with Dido (of course) but a sorceress and two witches see this as an opportunity to plot Dido's downfall. The final chorus is *With Drooping Wings*, sung at the harbour after Aeneas has listened to a false message that he must leave Carthage. After he sails, Dido sings a noble and deeply tragic lament and kills herself. The opera concludes with the mourning of the chorus.



PROGRAMME NOTES (continued)

Habanera, *Carmen*: Georges Bizet

The story line of *Carmen* follows one of the most compelling themes – the disintegration of a personality. The libretto revolves around a few key words – love, fate, death and nevermore. Carmen dominates the action by in turn being tender, cruel, seductive and sensual. The other characters include Don Jose, the simple soldier who is brought to ruin by his obsessive love, and Micaela, Jose's childhood sweetheart, who tries in vain to lead him back to the wholesome life of his village. Carmen's sultry character is established at once by the Habanera, which is based on a teasing tango rhythm. Apparently, Bizet wrote the Habanera 13 times before he was satisfied!

Gabriel's Oboe, *The Mission*: Ennio Morricone Arr. Craig Hella Johnson

"*Gabriel's Oboe*" is the main theme from the 1986 film *The Mission*, composed by Ennio Morricone. The movie follows a Jesuit priest who enters South America with the purpose of converting the natives to Christianity. He soon builds a mission and is joined by a reformed slave trader who is seeking redemption. When a treaty transfers the land from Spain to Portugal, the Portuguese government wants to capture the natives for slave labour. Their task is to defend the mission from the invaders.

Hallelujah, *Shrek*: Leonard Cohen Arr. Roger Emerson

Written by Canadian Leonard Cohen, *Hallelujah* was originally released on his album *Various Positions* in 1984. The song was initially a success, but found greater popular acclaim through a recording by John Cale, which in turn inspired a recording by Jeff Buckley. It is now often used as a secular hymn. Its popularity has increased after being featured in the film *Shrek* (2001) and many other arrangements have been performed by various singers, both in recordings and in concerts, with over 300 versions known. *Hallelujah* experienced renewed interest following Cohen's death in November 2016.

The Lion Sleeps Tonight, *The Lion King*:

Revised by David Weiss, Hugo Peretti and Luigi Creatore Arr. Kirby Shaw

The Lion Sleeps Tonight is a song written by Solomon Linda in the 1920's and recorded with the Evening Birds in 1939 under the title *Mbube* (Zulu for Lion). *Wimoweh* was a mishearing of the original song's chorus of *Uyimbube* in Zulu, meaning "you are the lion". Lyricist David Weiss arranged the pop music cover of *Wimoweh* and he wrote the lyrics "*In the jungle, the mighty jungle, the lion sleeps tonight...*" The piece has now been adapted and recorded internationally by many 1950's and 60's artists including the Weavers, Jimmy Dorsey, Miriam Makeba and Kingston Trio. The most recent version has featured in the film and musical *The Lion King*.

Medley from *Les Misérables*, *Les Misérables*: Claude-Michel Schonberg Arr. Ed Lojeski

Claude-Michel Schonberg is a French record producer, actor, singer, songwriter and musical theatre composer and is best known for his collaborations with lyricist Alain Boubil. *Les Misérables*, the musical, is based on a French historical novel by Victor Hugo published in 1862. It begins in 1815 and culminates in 1832 in Paris and follows the lives and interactions of several characters, particularly the struggles of ex-convict Jean Valjean.



PROGRAMME NOTES (continued)

The Music of the Night, *The Phantom of the Opera*: Andrew Lloyd Webber Arr. Ed Lojeski

The Music of the Night is taken from this 1986 musical, the music by Andrew Lloyd Webber and lyrics by Charles Hart. The piece is sung after the Phantom lures Christine to his lair beneath the Opera House. He seduces Christine with his music of the night, his voice putting her into some type of trance. Sarah Brightman, who sang the piece in 1997, declared that the song was originally written for her, after the first time Lloyd Webber met her. That version had different lyrics and was called *Married Man*. The lyrics were later rewritten and the song was added into *The Phantom of the Opera*.

You'll Never Walk Alone/ Climb Ev'ry Mountain, *Carousel/ The Sound of Music*: Oscar Hammerstein II & Richard Rodgers Arr. Mark Hayes

You'll Never Walk Alone is a show tune from the 1945 Rodgers and Hammerstein musical *Carousel*. It is performed in the second act when Nettie Fowler, the cousin of protagonist Julie Jordan, sings *You'll Never Walk Alone* to comfort and encourage herself when her husband Billy Bigelow, the male lead, falls on his knife and dies after a failed robbery. It is reprised in the final scene. *Climb Ev'ry Mountain* is from the 1959 musical *The Sound of Music*. It is sung at the close of the first act by the Mother Abbess. It is themed as an inspiration piece to encourage people to take every step toward attaining their dreams. Richard Rodgers was the composer and Oscar Hammerstein the lyricist.

Blue Skies, *Betsy*: Irving Berlin Arr. Mark Hayes

Blue Skies was composed in 1926 as a last minute addition to the Rodgers and Hart musical "*Betsy*". Although the show only ran for 39 performances, *Blue Skies* was an instant success. Al Jolson performed the piece in "The Jazz Singer". Another version was recorded by Benny Goodman and his orchestra in 1935. In 1946 Bing Crosby, Fred Astaire and Count Basie all recorded versions. Bing Crosby and Danny Kaye performed the song in 1954's *White Christmas*. Willie Nelson's recording of *Blue Skies* was a number one country music hit in 1978. *Blue Skies* is one of many popular songs whose lyrics use the "bluebird of happiness" as a symbol of cheer.

As Time Goes By, *Casablanca*: Herman Hupfield Arr. Jay Althouse

The line "*Play it again, Sam*" never fails to conjure up the scene in *Casablanca* in which Humphrey Bogart, drunk and despondent in his deserted cafe, listens as Dooley Wilson plays and croons the evocative strains of *As Time Goes By*. Though the film was released in 1942, the song had actually been introduced 11 years earlier by Frances Williams in a long-forgotten Broadway musical, *Everybody's Welcome*.

Someone to Watch Over Me, *Oh Kay!*: George & Ira Gershwin Arr. Jay Althouse

When forlorn Gertrude Lawrence, clutching a rag doll, sang this gentle plea in the 1926 musical *Oh Kay!*, Broadway critic confessed that the Gershwins had "*wrung the withers of even the most hard-hearted of those present*". Composer George Gershwin had originally written the melody in up-tempo but soon realised that it sounded better as a slow romantic ballad.

Mack the Knife, *The Threepenny Opera*: Kurt Weill & Bertolt Brecht Arr. Kirby Shaw

In 1928, in Berlin, on the day before the dress rehearsal of his new work, *Die Dreigroschenoper* (*The Threepenny Opera*), Kurt Weill became convinced that an additional song was needed to provide thematic unity to the story. Overnight, he and collaborator Bert Brecht devised a 64 bar piece consisting of two eight bar themes, each one repeated three times, in imitation of a piece called a *Moritat* (literally, "murder deed"). Though the song became popular throughout Europe, it wasn't until 1952, in Marc Blitzstein's English version, that both *The Threepenny Opera* and its

Chordiality

Soprano

Liz Bateman*
Nikki Beresford
Lyn Cox*
Alison Goode*
Ann Hancock
Lynn Haug
Fiona Laing
Karen Laing*
Robin Lake
Sue McCurdy
Ethel McFarlane
Rosemary Perry
Bev Sandaver
Annette Shears
Cathy Staines
Elizabeth Trew
Suzie Trickett
Carol Watson*
Guin Way

** Soloist*

Alto

Mary Busteed
Glen Caitlin
Robyn Carl
Linda Cartmill
Claire Cooper
Cathy Dean*
Mary Denver
Janelle Gatz
Sue Goode
Ruth Hamlyn-Harris
Anne Hoskings
Alison Jones
Lynne Kelly
Jenny Krassnig
Jill Laing
Rowan Mellor
Kate Power
Irene Raymond
Jo Scott
Meredith Smith
Judy Somes
Margaret Tiller
Mary Lou Yeo

Tenor

Tom Holownia
John Kelly
Paul Kilpatrick
John Laird
Philip Smith
Jim Walls
Max Wheat

Bass

Vikram Goonawardena
Clark Ingram
Morris Lake
Malcolm MacKenzie
Neville Patterson
Colin Scobie
Barry Stark
Richard Yeo



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Singing with Spirit
Sunday 23 June 2019

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