

Soprano

Alison Goode
Bev Sandaver
Cathy Staines
Fiona Laing
Frances Nicholls
Gabriella Veidt
Helen Creese
Janet McKeon
Karen Laing
Liz Bateman
Lyn Cox
Lynn Haug
Megan Sandaver
Nancie Holley
Robin Lake
Rosemary Perry
Ros Beeston
Tory Shenstone

Alto

Anne Hoskings
Claire Cooper
Elaine Pitt
Freddie Lester
Irene Raymond
Janelle Gatz
Jenny Krassnig
Jill Laing
Jo Scott
Judy Somes
Kate Power
Linda Cartmill
Lynn Kelly
Margaret Tiller
Mary Busteed
Mary Lou Yeo
Meredith Smith
Robyn Carl
Ruth Aaskov
Ruth Hamlyn-Harris
Sue Goode

Tenor

Alison Jones
Jill Buckle
John Kelly
Max Wheat
Philip Smith
Stuart Gough

Bass

Barry Stark
Denis Cook
Howard Wiseman
Jack Wade
John Beeston
Mark McKeon
Morris Lake
Neville Patterson
Richard Yeo
Ross Pitt



Love Notes

Johannes Brahms'

Op. 52 Liebeslieder-Walzer

and

Op. 65 Neue Liebeslieder

We hope you have been entertained and inspired by today's concert!
We invite you to again be part of our audience at our next concert in
November 2024 when we have great pleasure in presenting



All Things Bright and Beautiful

Contact us: Chordialitychoir@gmail.com

Visit our website: www.chordiality.org



WELCOME

Chordiality is a community choir of about 60 members that started in February 2008. We are based in Indooroopilly and our membership is Brisbane-wide. Chordiality's goals are to pursue choral excellence and have fun singing together.

Come with us on a sublime journey into the hidden passion of today's programme, **Love Notes**, showcasing Johannes Brahms' Op. 52 *Liebeslieder-Walzer* and Op. 65 *Neue Liebeslieder* featuring our guest artists, Madeleine Gibbs, Eleanor Adeney, Tomasz Holownia and James Fox of Brisbane's premier professional choral group, One Equal Music.



Our music director, **Brett Sturdy**, is a pianist, conductor, organist, occasional composer, and arranger, currently serving as Organist and Director of Music at St Mary's, Kangaroo Point, Music Director of Chordiality, Company Pianist at the Queensland Ballet, sessional staff member at Queensland Conservatorium, Griffith University, and regular guest with the Queensland Symphony Orchestra. A graduate of the Queensland Conservatorium of Music, Brett studied Classical Piano with Natasha Vlassenko, Organ with Christopher Wrench, Orchestral Conducting with Dr Peter Morris and Johannes Fritzsche, and Choral Conducting with Emily Cox.

Our accompanist, **Simon Carl**, 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, répétiteur, collaborator and soloist. He is highly regarded for his musicality and versatility. His extensive choral experience is appreciated by the various community and school choirs with whom he regularly works.

We acknowledge the Turrbal and Yuggera Peoples, the traditional custodians of the lands we are gathering on today. We acknowledge and pay our respects to Elders past, present, and emerging, and to any members of the Aboriginal and Torres Strait Islander community who may be attending today.

- 11 Of what you say to me, you flatterer!
Altogether, all your efforts are lost, you pretender!
Be so good as to set your trap for another!
For you are a loose thief,
for you have been with them all!
- 12 Dark forest, your shade is so gloomy!
Poor heart, your sorrow presses so heavily!
The only thing valuable to you is standing before your eyes;
eternally forbidden is that union with love.
- 13 No, my love, do not sit so close to me!
Do not gaze so fervently into my eyes.
However much your heart might burn,
subdue your desire,
that the world might not see how we love each other!
- 14 Flaming eyes, dark hair, sweet and audacious boy,
because of you my poor heart toils with sorrow!
Can the sun's fire make ice, or turn day into night?
Can the ardent breast of a man breathe without glowing desire?
Is the field so full of light that the flowers stand in darkness?
Is the world so full of joy that the heart is abandoned to torment?
- 15 Now, you Muses, enough!
In vain you strive to describe how misery
and happiness alternate in a loving breast.
You cannot heal the wounds that Amor has caused,
but solace can come only from you, Kindly Ones.

- 1 Relinquish, O heart, the hope of rescue
as you venture out into the sea of love!
For a thousand boats float wrecked about its shores!
- 2 Dark shades of night, dangers of waves and whirlpools!
Are those who rest there so mildly on firm ground capable of
comprehending you?
No: only one who is tossed about on the wild sea's stormy
desolation, miles from the shore.
- 3 On each hand were my fingers bedecked with rings that my
brother had bestowed on me with love.
And one after another did I give to that handsome but unworthy
lad.
- 4 Your black eyes, you need only beckon,
and palaces fall and cities sink.
How should then my heart withstand
such strife, inside its weak house of cards?
- 5 Protect, protect your son, my neighbour, from woe;
for I go with my black eyes to enchant him.
O how my eyes burn to inflame his passion!
If his soul will not ignite, your hut will catch fire.
- 6 Mother gave me roses because I am so troubled.
She is right: roses droop just as I do, wilting away.
- 7 From the mountains, wave upon wave, come gushing rain;
and I would gladly give you a hundred thousand kisses.
- 8 Soft grasses in the glade, a quiet and pretty spot!
How blissful it is to recline here with a lover!
- 9 I feel a poison gnawing at my heart.
Is it possible for a maiden not to give in to her tender inclinations
and live her entire life robbed of bliss?
- 10 I sweetly caress this girl and that,
and grow quiet and sick at heart,
for always, always, toward you my thoughts turn,
O Nonna!

TODAY'S PROGRAMME

Liebeslieder-Walzer Op. 52

Johannes Brahms

A selection of Lieder
presented by our guest artists

INTERMISSION

Neue Liebeslieder Op. 65

Johannes Brahms

Geistliches Lied Op. 30

Johannes Brahms

Liebslieder-Walzer Op.52 and Neue Leibslieder Op.65 were composed
for voice and piano four hands. Today the piano four hands will be
played by Brett Sturdy and Simon Carl.

Featured Artists

One Equal Music (OEM) is Brisbane's professional choral ensemble. Their repertoire spans from some of the earliest documented vocal music available to mankind, through to music written for the ensemble by living composers. The principal singers in OEM herald from the leading Cathedral and Parish choirs in Queensland, and are selected for their superior musicianship and expertly trained voices.

Madeline Gibbs – Soprano

Madeline is a Brisbane-based soprano with a keen interest in solo vocal ensemble music. She completed a Bachelor of Music in vocal performance under the tutelage of Sarah Crane, graduating in 2014. Since then, Madeline has enjoyed exploring a wide variety of sacred, operatic and choral repertoire. She has performed as a soloist in St John's Cathedral and for local choirs in Brisbane and surrounds.

Eleanor Adeney – Alto

Eleanor graduated from the Queensland Conservatorium of Music with Honours in Advanced Performance on Classical Violin in 2017 and has enjoyed a busy freelance career as a violinist and choral singer in the UK and Australia. She is a regular member of the St Stephen's Cathedral Schola and is a founding member of the solo vocal ensemble *Lucis*. She has appeared as alto soloist for numerous orchestral and choral works.

Tomasz Holownia – Tenor

An Honours graduate of the Queensland Conservatorium of Music, Tomasz worked in professional choirs in the UK before returning to Australia. A published composer with Wirripang, Tomasz continues to have many of his choral works performed by various Australian ensembles. Tomasz is a Software Engineer by day, and a singer, composer, organist and conductor by night.

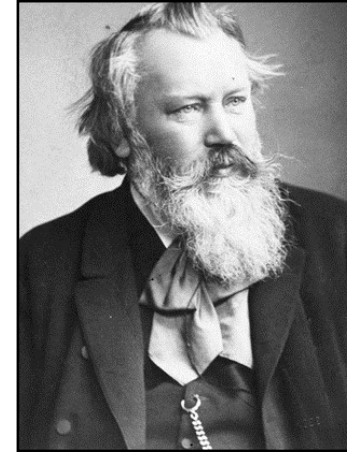
James Fox – Bass

As a choral singer, James has been a member of various groups including the St Stephen's Cathedral Schola and Brisbane Chamber Choir. James has also been a Choral Scholar at Truro Cathedral in the UK, Lay Clerk at Winchester Cathedral and Dep at St George's Chapel, Windsor Castle. As a soloist, James has performed both locally and internationally with a variety of groups including the Bach Society of Qld, St Peter's Lutheran Chorale, Darwin Chorale & Falmouth Chorale (UK). He is currently a Bass in the professional ensemble One Equal Music.

- 9 On the banks of the Danube there stands a house where a rosy maiden looks out.
The maiden is well protected,
Ten iron bars are before her door.
That is a joke; I will break them as if they were only glass.
- 10 Oh, how gently the stream winds through the meadow!
Oh, how beautiful when a lover finds another!
- 11 No, there is no getting along with people;
Everyone knows they interpret everything
as poison.
If I'm cheerful, they say I am cherishing unbridled urges;
If I'm quiet, they say I'm crazy with love.
- 12 Locksmith, come, make me keys, keys without number!
Then I will lock up the evil mouths for all time.
- 13 A little bird rushes through the air searching for a branch;
And the heart, the heart desires to find where it can happily rest.
- 14 See how clear is the water when the moon shines down!
You, who are my love, love me in return.
- 15 The nightingale sings so sweetly when the stars twinkle.
Love me, beloved heart, kiss me in the dark!
- 16 Love is a dark pit, an all too dangerous well; I fell into it,
Poor me can neither hear nor see,
I can only think on my joys, and only moan in my sorrow.
- 17 Do not wander, my love, out there in the meadow!
Your delicate feet would get too wet, too soft.
All the paths are flooded, as well as the trails
So abundantly have my eyes been weeping.
- 18 The foliage trembled where a bird in flight
has brushed against it.
In the same way my soul trembles,
shaken by love, desire and sorrow whenever it thinks of you.

- 1 Tell me, sweet maiden, who with your glances has kindled in my
cool breast these wild, passionate feelings!
Do you want to be a pious person and live without sweet joy, or do
you wish me to come to you?
To live without sweet joy is a bitter fate I would not suffer.
Come, then, with your dark eyes, come, when the stars greet you!
- 2 On rocks the tide rushes, violently driven.
He who does not know to sigh
Learns it from loving.
- 3 Oh women, how they melt with bliss.
I would have long ago become a monk
Were it not for women.
- 4 Like the evening's beautiful red sunset
Would I, a poor maiden, like to glow,
to please one boy
And to then radiate bliss forever.
- 5 The green hopvine snakes down to the earth.
The young, pretty lass, so sad are her thoughts!
Listen, green vine! Why do you not reach skyward?
Listen, pretty lass! Why is your heart so heavy?
How can the vine raise itself with no post to lend support?
How will the lass be happy when her lover is far away?
- 6 A small pretty bird takes flight to the garden where there was
enough fruit.
If I was a small pretty bird I would do as he did.
Lime branches' treachery lurks in that place;
The poor bird could no longer continue.
If I were a pretty bird I would hesitate, I would not do as he did.
The bird came to a beautiful hand,
he could not complain, the lucky one.
If I were a pretty little bird, I would not hesitate, I would do as he did.
- 7 My relationship with my life and my lover was very beautiful;
Through a wall, yes, through ten walls I recognised my sweetheart's
eyes;
But now, woe, if I see that cold man, no matter how close I stand,
his eyes and his heart do not see me.
- 8 When, your eyes lovingly look at me
Every last cloud that had darkened my life flies away.
Never let this love's beautiful embers die! Never will it be that I will
love another.

Johannes Brahms



Johannes Brahms (1833 – 1897) was a German composer, pianist, and conductor of the mid-Romantic period. Born in Hamburg into a Lutheran family, he spent much of his professional life in Vienna.

Brahms composed for symphony orchestra, chamber ensembles, piano, organ, voice and chorus. A virtuoso pianist, he premiered many of his own works. He worked with leading performers of his time, including the pianist Clara Schumann and the violinist Joseph Joachim.

Brahms has been considered both a traditionalist and an innovator by his contemporaries and by later writers. His music is rooted in the structures and compositional techniques of the Classical masters. Embedded within those structures are deeply Romantic motifs. While some contemporaries found his music to be overly academic, his contribution and craftsmanship were admired by subsequent figures as diverse as Arnold Schoenberg and Edward Elgar. The detailed construction of Brahms's works was a starting point and an inspiration for a generation of composers.

(Source: Wikipedia)

Liebeslieder Waltzes

Johannes Brahms' ***Liebeslieder Waltzes*** are two groups of songs intended for entertainment at casual social occasions. They are distributed across two opus numbers: Op. 52 *Liebeslieder-Walzer* (Love Song Waltzes) and Op. 65 *Neue Liebeslieder*. Op. 52, consisting of 18 songs, was published in 1869 and Op. 65, called *Neue Liebeslieder* (New Love Songs) and consisting of 15 songs, in 1874. They were originally set for four vocal soloists (SATB) and two pianos.

Musically, Brahms may have taken inspiration from his mentor Robert Schumann's ländler compositions and capitalized upon two musical trends of the 1800's: dances to be played by piano duet (that is, one piano and two players) and vocal pieces on the subject of love. The pieces were to be light and unpretentious, designed for the enjoyment of talented amateurs, rather than concert artists. According to other authorities, he was influenced by Schubert through similarities to the Twenty Ländler, in particular the "Im ländler tempo" marking in Op.52.

The works were also composed when "waltz king" Johann Strauss II, director of Royal Court balls in Vienna, was reaching his height of popularity. With these things in mind, it is not hard to envision these songs as love notes, not only to the important women in Brahms's life — most of whom became lifelong friends, but also to his cherished mentor and to his newly adopted city.

For lyrics, Brahms chose verses from Georg Friedrich Daumer's *Polydora*. Each poem that Brahms set to music comments on an aspect of love. Selected songs have longer, more serious texts, and others read like pithy proverbs. Mirroring true love, the emotions put forth are quite varied, some touching, some funny, and some remorseful. Brahms set Daumer's words to music with immaculate sensitivity and sophistication, highlighting the meaning found within each text.

Liebeslieder Walzers with their emotional content and musical variety, speak to Brahms's legacy of creating beloved, enduring works, in this case a perfect set of musical "Love Notes."

(Source: Programme notes by Dr K. Dawn Grapes, Fort Collins Symphony)

What are Lieder?

A Lied (plural: Lieder) is a German song that sets poetry to music, performed by a single vocalist and piano. Though songs generally place the spotlight on their vocalists, Lieder are more equal affairs: responsibility for expressing the song's poetic nature is shared evenly between both musicians, creating a polyphonic interaction. Musically, Lieder are recognised for their rich, dark harmonies, poetic imagery and frequent modulations.

The German term 'Lieder' sometimes encompasses the *Minnesang* tradition of German songs which originate as far back as the 12th century. However, 'Lieder' most often refers to the specific musical settings of Romantic poetry; both music and lyrics composed in the 18th and 19th centuries. Romanticism was predominantly concerned with love and feeling, as well as the sublime beauty of nature and man's place on earth. Lieder sought to express these concepts through music.

(Source: Classical-music.com)