

Chordiality

Soprano

Liz Bateman
Nikki Beresford
Lyn Cox
Lis Drew
Anne Gage
Rosie Gall
Geraldine George
Ness Goodwin
Ann Hancock
Lynn Haug
Fiona Laing
Karen Laing
Robyn Lake
Sue McCurdy
Ethel McFarlane
Rosemary Perry
Bev Sandaver
Megan Sandaver
Annette Shears
Cathy Staines
Michele Sutherland
Elizabeth Trew
Suzie Trickett
Carol Watson
Guin Way

Alto

Sophie Betts
Mary Busteed
Robyn Carl
Claire Cooper
Cathy Dean
Mary Denver
Janelle Gatz
Sue Goode
Ruth Hamlyn-Harris
Alison Jones
Lynn Kelly
Jenny Krassnig
Jill Laing
Rowan Mellor
Betty Norman
Kate Power
Irene Raymond
Jo Scott
Judy Somes
Ruth Thomson
Margaret Tiller
Susan Vos
Mary-Lou Yeo

Tenor

Jeff Betts
Joel Corney
John Kelly
Paul Kilpatrick
Murray Massey
John Staples
Jim Walls
Max Wheat

Bass

Doug Bishop
Doug Hawtin
Les Howorth
Clark Ingram
Morris Lake
Barry Stark
Rick Valenta
Howard Wiseman
Richard Yeo

The Chordiality Players

Violin 1

Sally-Ann Djachenko
Helen Therese Good

Violin 2

Jason Tong
Leanne McGowan

Viola

Yuri Djachenko
Mick Patrick

Cello

Eleanor Streatfeild

Double Bass

Doug Rutherford

Flute

Michael Rosiak

Oboe 1

Nicholas Donnolly

Oboe 2

Owen Jackson

Bassoon

Glenn Prohasky

Trumpet

John Coulton

Trumpet 2

Nathan Schilling

Timpani

Zach Brankovich

Organist

Eduarda van Klinken

Chordiality

Presents



Sweet Serenade

Conducted by Ross Jelf

Featuring:

*The Chordiality Players; Madeline Gibbs, Soprano;
Anastasia Bickel, Mezzo-soprano;
Tomasz Holownia, Tenor*

Sunday 14 June 2015

3.30 pm

**St Andrew's Uniting Church
Cnr Ann and Creek Streets, Brisbane**

Program

Cantique de Jean Racine

Ode for St Cecilia's Day

1. Overture
2. Recitative Tenor: From harmony
3. Chorus: From harmony, from heavenly harmony
4. Aria Soprano: What passion cannot music raise and quell?
5. Aria Tenor and Chorus: The trumpet's loud clangour
6. March
7. Aria Alto: The soft complaining flute
8. Aria Tenor: Sharp violins proclaim their jealous pangs
9. Aria Soprano: But oh! What art can teach?
10. Aria Soprano: Orpheus could lead the savage race
11. Recitative Soprano: As from the power of sacred lays
12. Grand Chorus with Soprano: As from the power of sacred lays

Interval

Ständchen

The Shower

Spanish Serenade

Anastasia Bickel

Von Ewiger Liebe

If Music be the Food of Love

The Silver Swan

Tomasz Holownia

Che beltà, che leggiadria
(from La Finta Giardiniera)

Sheep May Safely Graze

Esti Dal

What Sweeter Music

Gabriel Fauré

George F Handel

Franz Schubert

Edward Elgar

Edward Elgar

Johannes Brahms

Henry Purcell

Orlando Gibbons

Wolfgang A Mozart

J S Bach

Zoltán Kodály

John Rutter

Welcome to Chordiality: Sweet Serenade

Chordiality is a community based choir of about 70 members which started rehearsing 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.

Today's concert features a selection of glorious serenades, several of which are well-known and much loved. In the oldest usage, which survives in informal form to the present day, a serenade is a musical greeting performed for a lover, or in someone's honour. The highlight of our concert is the wonderful Ode for St Cecilia's Day – in honour of St Cecilia, the patron saint of musicians. We are delighted to welcome all our guest artists who join us today for this special program.

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 occupied himself conducting 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 Pro Musica Singers, Chordiality, the University of Sunshine Coast Singers and Cantate Singers, as well being a Lay Clerk at St John's Cathedral.

Accompanist – Kate Littlewood

Kate Littlewood (BMusHons, LMusA, AMusA) is a performer, teacher and accompanist based in inner-city Brisbane. She runs a busy piano teaching studio based in Paddington, and also teaches at St Laurence's College and Mt St Michael's College. Kate enjoys working with fellow musicians, and regularly provides her accompaniment services to solo and group performances of all ages and abilities. She is the accompanist for the Queensland Conservatorium's Con Chorus and Mt St Michael's College Choir, and also works with community choirs such as Scomodo Voce and Pro Musica Singers.

Guest Artists

Madeline Gibbs: Soprano

A recent graduate of UQ's Bachelor of Music Program with a Dean's Scholar award, Madeline Gibbs is a soprano based in Ipswich and Brisbane. Most recently, Madeline performed works such as *Gretchen am Spinnrade* and *Mein Herr Marquis* for the Brisbane Music Performers' Club in their concert of Viennese music and lieder. Other recent performances include singing with the Ipswich City Orchestra in their annual Prom concert, and performing the soprano solo from the Mozart Requiem in concert with the UQ Symphony Orchestra and UQ Chorale. She has frequently performed with the UQ Chorale, UQ Chamber Singers and UQ Vocalists. Madeline's particular interest in operetta and lieder was kindled when she performed in the annual UQ German Club concerts.

Anastasia Bickel: Mezzo-soprano

Anastasia Bickel is a mezzo-soprano who is in her final year of a Bachelor of Music, majoring in classical voice. She began her training in Tasmania in 2010 under the soprano Jane Edwards, later studying at the Queensland Conservatorium, in Tasmania and Melbourne, before returning to Brisbane to finish her studies under Margaret Schindler. Anastasia's performance highlights include alto soloist in Beethoven's *Choral Fantasy*, Pergolesi's *Stabat Mater* and Haydn's *Nelson Mass*. She performed the role of the Sorceress in Purcell's *Dido and Aeneas*, and Haensel in the second act of Humperdinck's *Haensel und Gretel*. Anastasia has achieved success in vocal competitions around Australia, most recently in 2014 when she was a finalist in the National Liederfest and winner of the prize for Best German Diction.

Tomasz Holownia: Tenor

An alumnus of St Peters Lutheran College graduating in 2012, Tom Holownia now studies at the Queensland Conservatorium, majoring in classical voice under Margaret Schindler. Beginning his formal vocal training in 2010 under Christopher Bradley, he toured with the St Peters Chorale to Europe, performing many solo works with them. In 2012 he won the St Peter's performer of the year competition. After studying engineering for a year in 2013, Tom decided to audition for the Griffith Conservatorium of Music. This year he has performed a principal role in the Conservatorium's production of *The Coronation of Poppea*, and has sung at weddings around Brisbane. Tom still continues as a chorister, singing at many churches as well as with the Fusion vocal ensemble under Debra Shearer-Dirié.

The Chordialty Players:

The Chordialty Players is a group of freelance musicians from around Brisbane who also play with the Queensland Symphony Orchestra, Queensland Pops Orchestra and the Camerata of St John's Chamber Orchestra. This is the first time that they have come together in this context, but they enjoy collaborating together in projects such as this to provide music of the highest standard to accompany groups such as Chordialty.

PROGRAM NOTES AND TRANSLATIONS

Cantique de Jean Racine by Gabriel Fauré, composed in 1864–65. The text is a French translation of a medieval Latin hymn, *Consors paterni luminis*.

Verbe, égal au Très-Haut,

Notre unique espérance,
Jour éternel de la terre et des cieux ;
De la paisible nuit nous rompons le
silence,
Divin sauveur, jette sur nous les yeux

Répands sur nous le feu de ta grâce
puissante,
Que tout l'enfer fuie au son de ta
voix;
Dissipe le sommeil d'une âme
languissante,
Qui la conduit à l'oubli de tes lois!

Ô Christ ! sois favorable à ce peuple
fidèle
Pour te bénir maintenant rassemblé.
Reçois les chants qu'il offre à ta
gloire immortelle.
Et de tes dons qu'il retourne comblé.

Word of God, one with the Most
High,
in Whom alone we have our hope,
Eternal Day of heaven and earth,
We break the silence of the peaceful
night;
Saviour Divine, cast your eyes upon
us!

Pour on us the fire of your powerful
grace,
That all hell may flee at the sound of
your voice;
Banish the slumber of a weary soul,
That brings forgetfulness of your
laws!

O Christ, look with favour upon your
faithful people
Now gathered here to praise you;
Receive their hymns offered to your
immortal glory;
May they go forth filled with your
gifts.

Handel, Ode for St Cecilia's Day

Ode for St. Cecilia's Day is a cantata composed by George Frideric Handel in 1739, his setting of the poem by the English poet John Dryden (poem composed in 1687). The title of the oratorio refers to Saint Cecilia, the patron saint of musicians. The main theme of the text is the Pythagorean theory of *harmonia mundi*, that music was a central force in the Earth's creation.

Written in 12 movements, extracts of the three movements featuring the choir are given below:

3. From Harmony

CHORUS: From harmony, from heavenly harmony,
This universal frame began.
Through all the compass of the notes it ran,
The diapason closing full in man.

5. The Trumpet's Loud Clangour

TENOR and CHORUS: The trumpet's loud clangour excites us to arms,
With shrill notes of anger and mortal alarms,
The double-double-double beat,
Of the thund'ring drum,
Cries hark! Hark! Cries hark the foes come!
Charge! Charge! Charge! Charge!
'Tis too late, 'tis too late to retreat!
Charge 'tis too late, too late to retreat!

12. As From the Power of Sacred Lays

SOPRANO and CHORUS: As from the power of sacred lays
The spheres began to move,
And sung the great Creator's praise
To all the blest above;
So when the last and dreadful hour
This crumbling pageant shall devour,
The trumpet shall be heard on high,
The dead shall live, the living die,
And music shall untune the sky.

Ständchen D920 ("Serenade")

Composed by Franz Schubert, 1827

The text is by the poet Grillparzer, commissioned by Schubert's student, Anna Fröhlich, for the birthday party of her friend Louise Gosmar.

Zögernd leise,
In des Dunkels nächt'ger Stille
Sind wir hier.
Und den Finger sanft gekrümmt,
Leise, leise
Pochen wir
An des Liebchens Kammertür.

Doch nun steigend,
Schwellend, hebend,
Mit vereinter Stimme laut
Rufen aus wir hochvertraut:
Schlaf du nicht,
Wenn der Neigung Stimme spricht!

Sucht' ein Weiser nah und ferne,
Menschen einst mit der Laterne;
Wie viel seltner dann als Gold
Menschen uns geneigt und hold.
Drum, wenn Freundschaft, Liebe
spricht,
Freundin, Liebchen, schlaf du nicht!

Aber was in allen Reichen
Wär' dem Schlummer zu
vergleichen?
Drum, statt Worten und statt Gaben,
Sollst du nun auch Ruhe haben.

Noch ein Grüßchen, noch ein Wort!

Es verstummt dir frohe Weise;
Leise, leise,
Schleichen wir uns wieder fort.

Hesitantly, quietly,
in the dark's nocturnal stillness,
we are here.
And with fingers gently bent,
lightly, lightly
we knock
at our sweetheart's chamber door.

But now increasing,
swelling, rising,
with a loud, united voice,
we call out confidently:
"Sleep not
when the voice of affection
speaks!"

Once a wise man with a lantern
searched far and near for friends.
How much rarer than gold
are people who are gracious and
kind.
So, when friendship or love speaks,
friend, sweetheart, do not sleep!

But what in all the world
would be comparable to sleep?

So, instead of words and gifts,
you shall now also have rest.

One more little greeting, one more
word!
The joyful melody becomes silent;
quietly, quietly,
again we steal away.

Chordiality is proudly
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