

Soprano

Alison Goode
Cathy Staines
Fiona Laing
Guin Way
Helen Creese
Janet McKeon
Karen Laing
Liz Bateman
Lyn Cox
Lynn Haug
Nancie Holley
Pam Townend
Robin Lake
Rosemary Perry
Ros Beeston
Rosie Gall
Valerie Towers

Alto

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

Tenor

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

Bass

Barry Stark
Denis Cook
John Beeston
Mark McKeon
Max Barker
Morris Lake
Neville Patterson
Howard Wiseman
Richard Yeo
Rick Valenta
Ross Pitt

Chordiality

Presents



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
June 2024 when we have great pleasure in presenting a beautiful
selection of works by Brahms including his Liebeslieder Waltzes together
with piano interludes composed by Brahms and Schubert.

Contact us: Chordialitychoir@gmail.com

Visit our website: www.chordiality.org



THAT'S ALL FOLK!

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. Today's programme, **THAT'S ALL FOLK!**, showcases Sir Edward Elgar's *From the Bavarian Highlands* and Béla Bartók's *Four Slovak Folk Songs* together with traditional and contemporary folk songs from around the world: cry with the fair maiden, so cruelly used; wither with the last rose of summer; suffer with Bartók's child bride sent to an ill-fated marriage; work the sails of a clipper bound for South Australia; and sympathise with the goat that provided the skin for the bagpipes in Poniky!

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 Fritsch, and Choral Conducting with Emily Cox.

Our accompanist, **Kate Littlewood** (B.Mus(hons), LMusA, AMusA), is a Brisbane-based teacher, accompanist, and conductor. She completed her Bachelor of Music at the Queensland Conservatorium of Music under the tutelage of Oleg Stepanov and Natasha Vlassenko and now teaches piano at St Laurence's College and Mt St Michael's College. Kate conducts Voices of Birralees training ensemble Birralees Kids and accompanies both the Birralees Singers and the Mt St Michael's College Choir. She also works freelance as both conductor and accompanist with a wide variety of solo and ensemble performers.

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.

Similarly, **Edward Elgar's *From the Bavarian Highlands*** was adapted from *Volkslieder*, a genre of popular traditional German folk songs. It is a set of six choral works he wrote under the collective title ***Scenes from the Bavarian Highlands***, as a remembrance of a holiday the Elgars had enjoyed in Upper Bavaria, mostly at Garmisch, in the autumn of 1894.

The song lyrics were adapted to Elgar's music by the composer's wife Alice. Alice gave the songs sub-titles in recollection of favourite places visited during the holiday. The work was originally arranged with piano (1895) then later arranged with orchestral accompaniment (1896). It was dedicated to Mr and Mrs Slingsby Bethell, the proprietors of the Garmisch pension where the Elgars had stayed.



The Elgars enjoy a picnic with friends

About the cover photograph

The image on the cover is taken from a Hungarian postcard and shows a girl and boy dressed in traditional Matyó embroidered national costume. The Matyóság are an ethnographic group from the north-eastern part of Hungary.

Source: https://www.delcampe.net/en_GB/collectables/postcards/romania/cpa-ak-folklore-mezokovesdi-nepviselet-leany-es-legendy-romania-504605-1795639423.html

Starting in the 19th century, academics and amateur scholars, aware that musical traditions were being lost, initiated various efforts to preserve the music of the people. Various composers of classical music developed a strong interest in collecting traditional songs, and a number of composers carried out their own field work on traditional music. These included Percy Grainger and Ralph Vaughan Williams in England and Béla Bartók in Hungary. Both these composers, like many of their predecessors, made arrangements of folk songs and incorporated traditional material into original classical compositions.



Béla Bartók using a phonograph to record Slovak folk songs sung by peasants in Zoborarázs (today, Nitra, Slovakia)

Bartók spent many of his adult years travelling around modern day Hungary and Romania collecting folk music. He wrote down many folk songs as he travelled, as these works would later be used for either educational purposes or concert performances and recitals. Most of the early songs he collected called for a singer with piano accompaniment, but had the piano double the melody following the voice.

In the 1910s and 1920s Bartók started using much of the folk material he had collected. He recomposed some of the sets with newer harmony and no voice doubling. **Béla Bartók's *Five Hungarian Folksongs***, is an example of that.

TODAY'S PROGRAMME

Early One Morning

Traditional English
Arr. Mary Kay DeMaris

A Red, Red, Rose

Robert Burns
Arr. James Mulholland

The Last Rose of Summer

Traditional Irish
Arr. Greg Gilpin

From the Bavarian Highlands, Op. 27

C. Alice Elgar
Sir Edward Elgar

1. *The Dance*
2. *False Love*
3. *Lullaby*
4. *Aspiration*
5. *On the Alm*
6. *The Marksman*

INTERMISSION

Four Slovak Folk Songs, Sz.33, BB97

Traditional Hungarian
Béla Bartók

1. *Wedding Song from Poniky*
2. *Song of the Hayharvester from Hiadel*
3. *Dancing Song from Medzibrod*
4. *Dancing Song from Poniky*

Shenandoah

Traditional American
Arr. Rollo Dilworth

Old Lady Rose

Contemporary Canadian
Dave Baker
Arr. Larry Nickel

South Australia

Traditional Australian
Arr. Steven Leek

ABOUT THE PROGRAMME

Early One Morning: A fair maid laments an unfaithful lover who promised her marriage but then finds herself abandoned and alone.

A Red, Red, Rose: A classic love poem likening the loved one to beautiful things.

The Last Rose of Summer: A beautifully simple song in which a single, surviving flower is used as a metaphor for the sadness of being left to carry on alone after the people we care for have gone.

From the Bavarian Highlands

The Dance: A happy invitation to join the dancing.

False Love: Another lament by a jilted lover who goes off to live a lonely life in the forest.

Lullaby: A song to a sleeping son.

Aspiration: A prayer at the end of the day.

On the Alm: A recollection of a happy day spent in an alpine meadow (Alm).

The Marksman: A celebration of the skill of a galloping sharp shooter.

Four Slovak Folk Songs

Wedding song from Poniky: A lament by a child bride sent far from home to a bad husband in an ill matched bond, begging to be allowed to come home.

Song of the Hayharvesters from Hiadel: A celebration of a hard day's work harvesting hay.

Dancing song from Medzibrod: A dancer regrets paying for a musician only to see his loved one go off with another.

Dancing song from Poniky: This song celebrates paying the innkeeper to keep the beer flowing and remembers the goat that gave its all to provide the skin for the bagpipes.

Shenandoah: Originally a Missouri River boatman's shanty. The lyrics may refer to the Oneida chief, Shenandoah, and a canoe-going fur trader who wants to marry his daughter.

Old Lady Rose: The son of a fisherman regrets the passing of a lifestyle.

South Australia: A sea shanty that sets the rhythm of work on a sailing ship.

ABOUT FOLK MUSIC

Folk music is a genre that incorporates traditional folk songs and the contemporary forms that evolved from it.

Many folk songs derive from a time when singing and playing musical instruments were common forms of entertainment and history-telling. Sometimes these songs celebrate victory or are laments for lost battles and wars, and the lives lost in them. These laments keep alive the cause for which the battle was fought. The narratives of traditional songs often also remember folk heroes while some traditional song narratives recall supernatural events or mysterious deaths. Love poetry, often of a tragic or regretful nature, prominently figures in many folk traditions.

Other folk songs reflect the work of economic production which was often manual and communal. Manual labour often included singing by the workers, which served several practical purposes. It reduced the boredom of repetitive tasks, it kept the rhythm during synchronized pushes and pulls, and it set the pace of many activities. Work songs frequently feature call and response structures and are designed to enable the labourers who sing them to coordinate their efforts in accordance with the rhythms of the songs.



Sailors often sang to keep the rhythm of working together

Folk song traditions were brought to Australia by early settlers and gained particular foothold in the rural outback. The rhyming songs, poems and tales written in the form of bush ballads often relate to the itinerant and rebellious spirit of Australia. The songs often tell personal stories of colonial life. Typical subjects include droving cattle, sheep shearing, love interests, the working class struggle, convicts and outlaws such as Ned Kelly.