

Serendipity
the choir

One Earth: Many Voices

Music Director - Kerith Fowles



Saturday 3 June, 3pm
Mittagong Playhouse

Friday 16 June, 6pm
Saturday 17 June, 3pm
Bundanoon Memorial Hall

Serendipity the choir

Patron – Richard Gill OAM

THE PERFORMERS

Kerith Fowles Conductor
Ann Clipsham Pianist

SINGERS

Andrea Skrt	Gail Stivano	Karen Granger
Bert de Hosson*	Georgie Hurba*	Lorelei Tait
Brian Goodes	Graeme Whisker*	Louise Cassidy*
Cathy Hughes*	Graham Warner*	Lyn Wright
David Kelly	Greg Oehm	Meg Herbert
Desley O'Farrell*	Ian O'Farrell*	Michele Nobbs
Emma Llewelyn	Jan King	Richard Bosly-Craft
Eric Conley	Jane Irwin	Rose Conley
Erica Steer*	Jean de Hosson	Sue Reid
Fiona Petterson	Jean Long	
Fran Bosly-Craft*	Jo de Ligt	

* Ensemble El Grillo

Vale Ken Ferrier
Whose passion and dedication were an inspiration
to all members of Serendipity:the choir.
He sang joyfully, with his whole heart.

THE MUSIC

Earth Song Frank Ticheli (words/music)

Day-O Burgie & Attaway, arr. Billingsley

Goin' Up to Glory trad. arr. Thomas

We Rise Again Dubinsky (words/music) arr. Smith
Solo: Jean Long, Graham Warner

A Nightingale Sang in Berkeley Square Maschwitz/Sherwin arr. Billingsley

The Turtle Dove trad. arr. R. Vaughan Williams
Solo: David Kelly

El Grillo Josquin des Prez

The Seal Lullaby Kipling / Whitacre

O Vos Omnes Victoria

Hear My Prayer Purcell

The Lord's Prayer Fanshawe
Solo: Georgie Hurba, Louise Cassidy

~ INTERVAL WITH REFRESHMENTS ~

Jabberwocky Carroll / Pottle

Adiemus Jenkins arr. Clipsham

Golliwogg's Cakewalk Debussy arr. Clipsham

Angele Dei (Gabriel's Oboe) Morricone arr. Clipsham
Solo: David Kelly

Erev Shel Shoshanim Dor/Hadar arr. Klebanow

I've Been in the Storm So Long trad. arr. Ames
Solo: Erica Steer

Waltzing Matilda trad. re-arr. Clipsham

Wild Black Crows Leek

Botany Bay trad. arr. Buc
Solo: Graham Warner

Welcome to the first concert in our 2017 series – the tenth year of **Serendipity: the Choir!** – and a varied program packed with delights. The human voice often turns to celebrating great endurance, and the voice of hope is one of our strongest. Both our opening number, **Earth Song** by Frank Ticheli, and **We Rise Again** by Leon Dubinsky take up the theme of hope, and are sure to inspire as they look beyond the present day with optimism for the future.

One of the most challenging items we perform today comes up after the interval – a vocal arrangement by our own Ann Clipsham of Debussy's **Golliwogg's Cakewalk**. Debussy wrote this piece for piano in rag-time style, inspired by the children's stories of his young daughter Chou-Chou. (He couldn't resist the opportunity for some more adult mockery along the way, though, sending up Wagner with a parody of the "Liebestod" theme from *Tristan and Isolde*.) Also inspired by children is **The Seal Lullaby**, with words by Rudyard Kipling set to music by one of the most revered choral composers of our time, Eric Whitacre. From *Through the Looking-Glass* comes **Jabberwocky**, Lewis Carroll's famous nonsense poem written for the amusement of the young Alice Liddell. Set by Sam Pottle, this arrangement cleverly captures the inspired insanity of Carroll's creation. On a completely different note, but also using nonsense words, is **Adiemus** from *Songs of Sanctuary* by Karl Jenkins. The soothing, repetitive nature of the piece makes a fine contrast to "Jabberwocky", and is a popular piece for many choirs.

The Lenten responsory verse **O Vos Omnes** ("All ye people"), taken from the Lamentations of Jeremiah, has inspired many composers, and there are few settings to beat the one in this program by Spanish Renaissance composer Tomás Luis de Victoria. The sorrow it conveys comes through again palpably in Henry Purcell's **Hear my Prayer**. Written around 1681, this work is just a fragment, with the autograph score bearing none of Purcell's usual flourishes at the end, suggesting he intended to come back and complete it later. He wrote it around the same time as his first child, Henry, was born only to die a week later, so perhaps the sorrow of this miniature masterpiece held memories for Purcell that were too painful. By contrast, David Fanshawe's setting of **The Lord's Prayer** from his *African Sanctus* displays restrained rejoicing – although Fanshawe could never resist a dramatic moment, and the passage "Lead us not into temptation" shows his expected exuberance.

The African voice continues in a number of Afro-American songs. The calypso influence is evident in **Day-O (Banana Boat Song)**, made famous by Harry Belafonte. The hard work that "Day-O" describes is made plainer in **Goin' up to Glory**, a holler song from the cotton plantations; it contrasts the shackles of slavery with the freedom to come in heaven. It's a theme mirrored in the second half of the concert in **I've Been in the Storm**, set movingly by Jeffrey L. Ames as a solo work with a nine-part chorus. Morricone's **Angele Dei (Gabriel's Oboe)**, from the movie *The Mission* – another piece arranged for us by Ann – takes us further south in the Americas. The sadness of man's inhumanity to man portrayed in the film is offset by the haunting beauty of this piece, and in choral form brings a new dimension to one of Morricone's most famous works.

The Australian voice is well represented in our program too, and there is surely no more iconic example of the Australian voice than **Waltzing Matilda**. The arrangement we sing is a tantalizing mixture of familiar and surprising. Arguably the best known Australian folksong, **Botany Bay**, is another that is familiar to us all, though the full story of its verses is seldom heard. Thankfully Nicholas Buc's setting delves deeper, and the central verse, the melancholic "O, had I the wings of a turtle dove", restores to "Botany Bay" a fuller sense of its pathos.

The turtle dove is an enduring symbol of love through many songs and cultures, and s/he sits on the branches of our concert program in both the Israeli song **Erev Shel Shoshanim** and master folksong-setter Ralph Vaughan Williams' rendition of **The Turtle Dove**. Not all birds are blessed with a call to put us in mind of steadfast love, sadly; the voice of the Australian raven is one that is hardly beguiling. But Stephen Leek's invocation of **Wild Black Crows** mimics and captures well the mournful, angular cry of the crow, together with its occasional groan. And while the chances of hearing a nightingale anywhere in London (W1) are slim, this serendipitous notion inspired **A Nightingale Sang In Berkeley Square**, one of the most enduring songs from the 1930s. Our madrigal group also contributes with a rendition of **El Grillo**, in which Josquin reminds us that the cricket's song is not to be confused with that of birds (in case we were puzzling!) – though the real point of its nonsense text may have been an affectionate early Renaissance jibe at a member of Josquin's circle, who was known by that nickname. ♪

EARTH SONG Frank Ticheli

Sing Be Live See...
This dark stormy hour, the wind it stirs,
The scorched earth cries out in vain
O war and power, you blind and blur,
The torn heart cries out in pain
Music and singing have been my refuge,
and music and singing shall be my light
A light of song, shining strong, Alleluia
I'll sing I'll be I'll live See Peace

EL GRILLO

El grillo è buon cantore che tiene longo verso. Dale beve grillo canta. Ma non fa come gli altri uccelli come li han cantato un poco van` de fatto in altro loco, sempre el grillo sta pur saldo. Quando la maggior è [l`] caldo alhor canta sol per amore.	The cricket is a good singer, He can hold a long note. He sings all the time. But he doesn't do what birds do – Once they've sung for a bit They go somewhere else. The cricket always stays put. When the days are hottest Then he sings only for love.
---	--

SEAL LULLABY Rudyard Kipling

Oh! Hush thee, my baby, the night is behind us,
And black are the waters that sparkled so green.
The moon, o'er the combers, looks downward to find us
At rest in the hollows that rustle between.
Where billow meets billow, then soft be thy pillow
Oh weary wee flipperling, curl at thy ease.
The storm shall not wake thee, nor shark overtake thee
Asleep in the arms of the slow swinging seas!

Lamentations 1:12

O VOS OMNES

O vos omnes	O all you
qui transitis per viam	who walk by on the road
attendite et videte	take heed and see
Si est dolor similis	if there be any sorrow
sicut dolor meus	like my sorrow.
Attendite, universi populi	Take heed, all people
et videte dolorem meum	and look at my sorrow
Si est dolor similis	if there be any sorrow
sicut dolor meus	like my sorrow.

attrib. St Anselm

GABRIEL'S OBOE

Angele Dei qui custos es mei,	Angel of God, my guardian dear
me tibi commissum	To whom his love
pietate superna,	commits me here
illumina, rege et gubernata. Amen.	Ever to light, rule and guard

Moshe Dor

EREV SHEL SHOSHANIM

Erev shel shoshanim	Evening of roses
Netzeh na el habustan	Let us go out to the grove
Mor besamim ulevona	Myrrh, spice, and frankincense
Leraglech miftan	Is the carpet under your feet
Shachar homa yonah	Dawn and the dove coos
Roshech maleh telalim	Your hair is full of dewdrops
Pich el haboker shoshana	Your lips as roses to the morning
Ektefenu li	I will pick them for myself
Layla yored le'at	Night falls slowly
Veru'ach shoshan noshvah	And a breeze of roses blows
Havah elchash lach shir balat	Let me whisper a song for you
Zemer shel ahava	A song of love