

# NIGHT AND DAY

Welcome to Serendipity: the choir's final concert for the year, bringing you songs on the theme of night and day. Fittingly we present Cole Porter's **Night and Day**, made famous by Fred Astaire in Porter's 1932 stage show, *The Gay Divorcé*. Its technically challenging verse, integral to the song, makes it one of the few Great American Songbook classics to retain this key feature. Keeping it company is another Porter classic, **In the Still of the Night**, a charming piece filled with Porter's sense of rich harmony and echoes of his other great hit song, *Begin the Beguine*.

Also hailing from musicals, and two highly popular musicals at that, are **Memory**, from the Andrew Lloyd-Webber/Tim Rice musical *Cats*, and **Tonight** from Bernstein's *West Side Story*. Both songs explore the emotion that night-time brings, from the wistful reminiscence of a night nearly past to the anticipation of a night full of promise.

While America has made a strong contribution to 20<sup>th</sup> century musicals, the contribution of American classical composers to choral music generally cannot be overlooked, and Serendipity: the choir is pleased to present Samuel Barber's **Sure On This Shining Night**. Without question, a true gem, the music fully realises the potential of the lyrics by James Agee. From the Swedish composer Hugo Alfvén comes **Aftonen**, a work that cleverly captures the essence of early evening stillness, and rivals Barber's piece in its indescribable beauty.

It is often said that things go bump in the night, and proving that is the song **The Rhythm of the Night**, which captures the intoxicating Latin-American dance rhythms. Sadly, such intoxication can lead to disappointment, and the flip-side to this is **Blues in the Night**, a song written by Harold Arlen of *Wizard of Oz* fame. First played to Judy Garland at a dinner party, it was an instant hit, with Arlen being forced to play the song seven times that night. We are sure you will enjoy this version equally!

More famous as the pianist half of the duo Flanders and Swann, Donald Swann maintained an active musical output outside of his famous satirical songs. In this concert we present the fittingly Swann-like **Hail, Gladdening Light!**, a whimsical rendition of words more usually associated with studiously stolid Victorian anthems. Similarly controverting its origins is **You Are the New Day**, a piece rejoicing in the hope of a new morning whilst written against the spectre of nuclear war.

Likewise contradicting their origins are spirituals, in which the indignity of slavery was borne through the promise of a paradise to come. Today we present two examples that consider the promise of eternal salvation, the gentle **My Lord, What a Morning** and the triumphant **Great Day**. Also, considering the prospect of release from earthly toil but with eyes firmly fixed on the dawn of an earthly day is **Day-O**, the Jamaican banana boat song made famous by Harry Belafonte. The folk traditions of these songs lead us to the English folksong **Early One Morning**, a song that records the lament of a young maiden cruelly misused by her suitor.

Night-time is the time for serenades and lullabies, and we present an example of both. There can be no more famous serenade than **Moonlight Serenade** by Glenn Miller, here set in an eight-part vocal version that attempts to re-create that "big-band" sound synonymous with Miller's signature tune. **Wynken, Blynken and Nod** we are sure you will love. An instant hit

with the choir, this gentle lullaby will strike a chord with anyone who has gazed fondly on the innocent slumbers of a tired toddler.

The impending Christmas season has not been forgotten in this end-of-year concert and today we present two songs for the season that reflect night and day. **Stille Nacht** (*Silent Night*), written by Franz Gruber, has become one of the most popular carols and this arrangement by Andrew Carter reproduces its inherent gentle stillness. More robust, and that great example of Christmas generosity, is **The Twelve Days of Christmas**. Here arranged by the consummate carol-writer of his generation, John Rutter, it deftly explores every opportunity given by the text.

We hope you enjoy this unusual seasonal concert and we look forward to seeing you at our concerts again next year. But until then, Serendipity: the choir wishes you peaceful nights and joy-filled days.

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## NIGHT AND DAY REPERTOIRE

Early One Morning

Aftonen (Evening)

My Lord, What a Morning

Hail, Gladdening Light

Moonlight Serenade

Day-O

In the Still of the Night

Memory from 'Cats'

Blues in the Night

Great Day!

Night and Day

You Are the New Day

Sure On This Shining Night

El Ritmo de la Noche

Wynken, Blynken and Nod

Stille Nacht

The Twelve Days of Christmas

Tonight from 'West Side Story'

English folk arr. Larkin

Alfvén

spiritual arr. Averre

Swann

Miller arr. Oehm

Burgie & Attaway arr. Billingsley

Porter arr. O'Neill

Lloyd-Webber arr. Cullen

Arlen arr. Clipsham

Spiritual arr. Moore

Porter arr. Carter

David arr. Knight

Barber

Althouse

Schultz

Gruber arr. Carter

English carol arr. Rutter

Bernstein

## POEMS

### Sure On This Shining Night

From "Permit Me Voyage" – James Agee, 1934

#### Description of Elysium

There: far, friends: ours: dear dominion:

Whole health resides with peace,  
Gladness and never harm,  
There is not time for turning,  
Nor fear of flower of snow

Where marbling water slides  
No charm may halt of chill,  
Air aising the open acres,  
And all the gracious trees.

Spout up their standing fountains  
Of wind-beloved green  
And the blue conclave mountains  
Are grave guards

Stone and springing field  
Wide one tenderness,  
The unalterable hour  
Smiles deathlessness:

No thing is there thinks:  
Mind the witherer  
Withers on the outward air:  
We can not come there.

*Sure on this shining night  
Of star-made shadows round,  
Kindness must watch for me  
This side the ground.*

*The late year lies down the north,  
All is healed, all is health.  
High summer holds the earth.  
Hearts all whole.*

*Sure on this shining night  
I weep for wonder  
Wandering far alone  
Of shadows on the stars.*

Now thorn bone bare silenced  
with iron the branch's gullet:  
Rattling merely on the air  
Of horn-leaved holly:

The stony mark where sand was  
by the water of a nailed foot:  
The berry harder than the beak:  
The hole beneath the dead oak root:

All now brought quiet  
Through the latest throe  
Quieted and ready and quiet:  
Still not snow:

Still thorn bone bare  
Iron in the silenced gully  
Rattling only of the air  
Through hornleaved holly.

### Wynken, Blynken and Nod

From 'A Little Book of Western Verse'- Eugene Field

Wynken, Blynken and Nod one night sailed off in a wooden shoe,  
Sailed on a river of crystal light into a sea of dew.  
"Where are you going and what do you wish?" the old moon asked the three;  
"We've come to fish for the herring fish that live in this beautiful sea;  
Nets of silver and gold have we," said Wynken, Blynken and Nod.

The old moon laughed and sang a song, as they rocked in the wooden shoe;  
And the wind that sped them all night long ruffled the waves of dew;  
The little stars were the herring fish that lived in the beautiful sea.



"Now cast your nets wherever you wish,  
Never afraid are we!"  
So cried the stars to the fishermen three, Wynken, Blynken and Nod.

All night long their nets they threw to the stars in the twinkling foam,  
Then down from the skies came the wooden shoe bringing the fishermen home.  
"T'was all so pretty a sail, it seemed as if it could not be;  
And some folk thought 'twas a dream they'd dreamed of sailing that beautiful sea,  
But I shall name you the fishermen three; Wynken, Blynken and Nod.

Wynken and Blynken are two little eyes and Nod is a little head,  
And the old wooden shoe that sailed the skies is a wee one's trundle bed;  
So shut your eyes while we sing of wonderful sights that be,  
And you shall see the beautiful things  
As you rock in the misty sea,  
Where the old shoe rocked the fishermen three:  
Wynken, Blynken and Nod.

## THE PERFORMERS

Music Director      Kerith Fowles  
Pianist                Ann Clipsham

### Singers

Ann Clipsham	Janet King	Margaret West
Bert DeHosson	Jean DeHosson	Martin Pronk
Beverley Bennett	Jean Long	Michael O'Boyle
Erica Steer	Jo de Ligt	Michelle Nobbs
Fran Bosly-Craft	Julian Littmann	Mike Butcher ‡
Gillian Dunstan	Karen Granger	Rhonda Jefferson
Graeme Whisker	Kate Perkins	Richard Bosly-Craft
Greg Oehm	Ken Ferrier	Rob Dunstan
Hugh Vanderfield	Louise Cassidy	Sandra Menteith
Jan McPhail	Maree Byrne	Sue Reid
Jane Irwin		Tony Coyle

‡ percussion