

# *Serendipity* the choir

Music Director Kerith Fowles OAM

# *Joy Joy Joy*



**Sunday 4 December 2022, 4pm.**

***Bowral Uniting Church***

**Sunday 11 December 2022, 4pm.**

***Bundanoon Memorial Hall***



# THE PERFORMERS



Kerith Fowles OAM     Conductor  
Ann Clipsham     Pianist

## SINGERS

Amanda Ryan	Graham Warner
Andrea Skrt	Ian O'Farrell
Ann Clipsham	Jean de Hosson
Anton Baggerman	Karen Granger
Brian Goodes	Meg Herbert
Christine Evans	Michele Nobbs
Desley O'Farrell	Min Aistrop
Eric Conley	Richard Bosly-Craft
Fran Bosly-Craft	Robin Warner
Georgie Hurba	Rose Conley
Graeme Whisker	Sue Reid

### *VALE BERT de HOSSON*

Bert was a foundation member of *Serendipity:the choir*, singing as a bass with occasional forays into tenor. He was a much loved and respected member of *Serendipity* and all the other Highland groups of which he was a member.

This was particularly so in the U3A, from which he received the honour of Life Membership.

We will miss his droll sense of humour and willingness to accept blame for the musical mistakes of others! These concerts are dedicated to his memory.  
His was a life fully lived.



# THE MUSIC



<b>Christmastime</b>	Smith & Carlson (words & music) arr. Martin
<b>Mary Did You Know?</b>	Lowry & Greene (words & music) arr. McDonald
<b>Sleigh Ride</b>	Parish/Anderson
<b>Love's Pure Light (Silent Night)</b>	Mohr/Trotter
<b>Tell it on the Mountain</b>	trad. spiritual: Work/arr. Raney
<b>Stille Nacht</b>	Mohr/Gruber arr. Carter
<b>O Holy Night</b>	Cappeau trans. Dwight/Adam arr. Nichols
<b>Deck the Hall and Swing It</b>	arr. with new music Althouse
<b>Carols</b>	1) Away in a Manger 2) Jingle Bells

*~ Interval with Refreshments ~*

<b>A Child is Born in Bethlehem</b>	14 <sup>c</sup> Latin Hymn/Stopford
<b>What Child is this?</b>	Dix/Culloton
<b>Australian Carols</b>	Wheeler/James
<b>1. The Silver Stars are in the Sky</b>	opening duet: Christine Evans, Michelle Nobbs
<b>2. The Three Drovers</b>	
<b>Carols</b>	1) While Shepherds Watched 2) O Come, All Ye Faithful
<b>A Hallelujah Christmas</b>	Cloverton/Cohen arr. Emmet
<b>Pat-a-Pan Salsa</b>	trad. Burgundian carol: Fettke & Grassi



## PROGRAMME NOTES

Whilst agonising over the challenge of writing programme notes, a passing thought gave a basis for such notes. That thought? “Something borrowed, something blue, something old, something new”. All our pieces fit comfortably into one – sometimes two – of those categories.

Our first “something borrowed” is the beautiful “*Love’s pure light*”, a very sensitive contemporary setting of “Silent night”. “*Tell it on the mountain*” skilfully handles the challenge of creating yet another arrangement of a well-known spiritual without bordering on the banal. “*Deck the hall and swing it*” makes no excuses for its (almost) blues style; indeed, it makes a rather mundane piece into a much more enjoyable carol. And the use of a catchy ‘fa-la-la’ motif adds a clear element of ‘old’.

“*What child is this?*” begins the second half with the “Mr Whippy” tune, known to astute ears as “Greensleeves”. In this lovely contemporary setting voices weave lines of sound around the main melody, creating an almost floating sensation. And at the end of our programme “*Pat-a-pan salsa*” contains an amalgamation of Cuban dances, including both mambo and salsa, and two American dance styles, swing and tap. We’ll go out with style!

To fit pieces into the ‘something blue’ category, a little lateral thinking is required. “*Deck the hall*” can legitimately be squeezed in, and by adding the word ‘true’ before ‘blue’ allows us to include the two Australian carols. These carols, first published in 1948, were an instant success with choirs and are still regularly heard on radio waves, found on YouTube, and sung by many and varied choral mixes.

Very little in our programme is genuinely old so some more creative imagining will be helpful. “*Sleigh ride*” began life in 1946 as a light orchestral standard. Lyrics were added in 1950, and these days “*Sleigh ride*” can boast the distinction of being the most recorded and performed piece in the history of western music. [This useful piece of trivial information comes from Wikipedia so it must be true.]



“*Stille nacht*” (Silent night) comes in as winner in the longevity stakes, having been written in 1818 by the young priest Joseph Mohr. His parish church was flooded (we can all sympathise with that) just before Christmas in that year so he asked Franz Gruber, a composer resident in Oberndorf, to set his words to music. This Gruber did, and we all know the consequence. The probably all-time favourite carol was born.

“*O holy night*” is a perpetual Christmas favourite and quite respectably old in its own right, being composed in 1847 to celebrate the renovation of yet another organ. French composer Adam wrote it originally for solo voice but arrangements for choirs are now very popular.

And so to our last category, ‘something new’. “*Christmastime*” begins the programme, a jolly offering in traditional European folk style. This piece also rates a ‘borrowed’ mention, as the carol “Deck the hall” is included in the setting. The lyrics of “*Mary did you know?*” were written in 1984, the music in 1991. It is now regarded as a modern Christmas classic and ranks as #1 in popularity in the USA. “*A child is born*” is also both ‘new’ and ‘borrowed’ as it includes a C14th. hymn text.

Leonard Cohen’s “Hallelujah” is a piece which divides opinion– you are either for or against – no middle ground. Whatever your taste, “Hallelujah” is Cohen’s most famous work. He himself was a very complex character, at one stage seeking release from deep depression by becoming a Buddhist monk. Our version, “*A Hallelujah Christmas*” (excellent tongue twister) has a new set of words written by Cloverton, a Manhattan based band, so with sensitive words and singing, this piece can become very meaningful.

We hope you enjoy our gift of “Joy! Joy! Joy!” and that your Christmas will be one of joy and happiness.

Kerith Fowles

