

## CHORAL DIRECTOR OF MOSAIC & VOCALLY WILD

**Robert Dryden** has been Musical Director of choirs Vocally Wild and Mosaic for the past 18 years, sharing his love of choral music and background in amateur theatre with the many choristers who have been a part of the choirs. As the former Musical Director of Broken Voices, The Cantartas and Joyful Strains, Robert worked for 10 years as Director of Music at the Castlefield Campus of Haileybury College in Brighton and is now the Director of Music at Cornish College in Bangholme.

Robert has also been involved in many local community events. He has been Music Director of the Bayside Carols at Dendy Park, East Brighton for the last 14 years, working with such artists as Kate Ceberano and David Hobson. He also served on the committee for the Eisteddfod by the Bay, 10 years as President and 12 years as coordinator of the Choral and Junior Vocal sections. He also serves on a number of Arts Committees, more recently has been reappointed to serve on the City of Bayside Arts & Cultural Advisory Committee.

An accomplished pianist and singer, Robert has learned singing from well-known teachers such as Linda Thompson, Greg Mills and David Rogers-Smith. He has a great passion for contemporary music and states music from the Mamas & the Papas, The Beach Boys and the girl groups of the 60's as his favourites. An admirer of tenor singers Anthony Warlow, Josh Groban and George Michael, he continues to enjoy exposing different styles of music to his choirs and the occasional piece of 'choralography'.

## MUSIC DIRECTOR OF SOUTHERN AREA CONCERT BAND

**Darryn Wright** joined Southern Area Concert Band in 1998 as an alto saxophone player. In 1999 he became the President of the band, a position that he held until he moved into the Music Director role at the end of 2006 following Craig Seymour's retirement and was bestowed the honour of life membership of the band in 2015.

Darryn has been playing music (keyboard) for as long as he can remember, and had his first public performance in front of an audience at around age 7 or 8 for the Senior Citizens Club in Penguin, Tasmania. While in high school, Darryn studied flute under the tutorage of Gerard Van Der Geer and took on the role of church-organist at his home-town church in Tasmania at the age of 15 - a position he held until leaving the area in 1986. Darryn's saxophone playing career started when he moved to Melbourne at the beginning of 1996, and he has recently started playing clarinet and bass clarinet in the Southern Area Training Band.

Darryn's conducting career commenced when he was in Grade 2 when he was asked to conduct his class (with a drum stick) as they sang to the piano in the school music lesson. His more serious conducting career started in 2003 when Craig Seymour fell ill for a period of time and the band needed a fill in. This was followed by the ABODA Summer School in 2005 where he studied under maestros Steven Carpenter, Monty Mumford and Andrew Mathers.

Outside of Southern Area Concert Band, Darryn has performed in many instrumental and choral ensembles throughout Melbourne including *Free Spirit* and *The Savoy Opera Company*. He was the Music Director for several years of *The Glen Waverley Uniting Church Orchestra* and has been Musical Director of many amateur and school stage productions including *West Side Story*, *Crazy for You*, *Man of La Mancha* and *Let Us Amuse You* - A cabaret-style production by A-Muse Theatre Group where he had to arrange 30 pieces of music for a 12 piece band for the show.

Darryn is currently on the executive of the Australian Band and Orchestra Directors' Association. Outside of his musical interests, Darryn works as an electrician for his day job and is the proud holder of a Recreational Pilots' License.

# MOSAIC COMMUNITY CHOIR VOCALLY WILD CHOIR & SOUTHERN AREA CONCERT BAND PROUDLY PRESENT



**KINGSTON CITY HALL  
SUNDAY 18 SEPTEMBER 2016**

**2.30pm**

## PROGRAMME

### 1. Africa (D Paich & J Porcaro)

#### (Arranged R Emerson & Adapted by A Driscoll-Plavins)

'Africa' is a 1982 song by the American rock band Toto. It was included on their 1982 album *Toto IV*, and released as a single in late 1982. It reached number one on the US *Billboard* Hot 100 chart in February 1983 and number three on the UK Singles Chart the same month and number 5 in Australia. The song was written by the band's keyboardist/vocalist David Paich and drummer Jeff Porcaro. The initial idea and words for the song came from David Paich. Jeff Porcaro explains the idea behind the song: *'A white boy is trying to write a song on Africa, but since he's never been there, he can only tell what he's seen on TV or remembers in the past.'* Songwriter David Paich said: *'At the beginning of the '80s I watched a late night documentary on TV about all the terrible death and suffering of the people in Africa. It both moved and appalled me, and the pictures just wouldn't leave my head. I tried to imagine how I'd feel about if I was there and what I'd do.'* In 2015, lyricist Dave Paich explained the song is about a man's love of a continent: Africa, rather than just a personal romance.

### 2. Rolling in the Deep (A Adkins & P Epworth)

#### (Arranged D Henken & Adapted by D Wright)

'Rolling in the Deep' is a song recorded by English singer Adele for her second studio album, *21*. The song was written by Adele and Paul Epworth. The singer herself describes it as a 'dark bluesy gospel disco tune'. It was first released on 29 November 2010 as the lead single from *21* in digital download format. The lyrics describe the emotions of a scorned lover. 'Rolling in the Deep' was acclaimed by music critics and represented a commercial breakthrough for Adele, propelling her to international success. The song reached number one in 11 countries and the top five in many more regions. It was Adele's first number-one song in the United States, reaching the top spot on the *Billboard* Hot 100 where it was number one for seven weeks. By February 2012, 'Rolling in the Deep' had sold over 7.6 million copies in the United States, making it the highest-selling digital song by a female artist in the US, the second-best-selling digital song in the US and Adele's best-selling single outside her native country. Worldwide, it was the fifth-best-selling digital single of 2011 with sales of 8.2 million copies, later going on to sell over 14 million copies. 'Rolling in the Deep' is the fourth song to top the *Billboard* Year-End Hot 100 singles chart and to win both Grammy Award for Record of the Year and Song of the Year in the same year, after 'Bridge over Troubled Water' by Simon & Garfunkel in 1970/1971, 'The First Time Ever I Saw Your Face' by Roberta Flack in 1972/1973, and 'Bette Davis Eyes' by Kim Carnes in 1981/1982.

### 14. Resplendent Glory (Original music by R Galante)

Written in a 'romantic/heroic' style, this impressive overture features sweeping and lush melodies along with brilliant brass fanfares and woodwind flourishes. Composer is Buffalo native Rossano Galante (b. 1967) who is known for several short, energetic overtures for band including *The Redwoods* and *Transcendent Journey*. He studied with Jerry Goldsmith at the prestigious film-scoring program at the University of Southern California. He continues to receive commissions from bands around the United States and to work as an orchestrator of film scores. Galante wrote 'Resplendent Glory' in 2005.

Jordan Oviss donated it to the band in 2015.

### 15. You Raise Me Up (B Graham & R Lovland)

#### (Arranged J Wasson) (Adapted D Wright) Soloist – Robert Dryden

'You Raise Me Up' is a song originally composed by the duo Secret Garden. The music was written by Secret Garden's, Rolf Løvland and the lyrics are by Brendan Graham. After the song was performed early in 2002 by the Secret Garden and their invited lead singer, Brian Kennedy, the song only became a minor UK hit. The song has been recorded by more than a hundred other artists including Josh Groban, who popularised the song in 2003; his rendition became a hit in the United States. The Irish band Westlife then popularised the song in the UK two years later. 'You Raise Me Up' is sung as a contemporary hymn in church services. The song was originally written as an instrumental piece and titled 'Silent Story.' Parts of the melody (especially the opening phrase of its chorus) resemble the traditional Irish tune Londonderry Air, which is best known as the usual tune to the 1910 song *Danny Boy*. Løvland approached Irish novelist and songwriter Brendan Graham to write the lyrics to his melody after reading Graham's novels. The song was written by and for Løvland himself and performed for the very first time at the funeral of Løvland's mother.

### 14. I am Australian (B Woodley & D Newton)

'I am Australian' (or 'We are Australian') is a popular Australian song written in 1987 by Bruce Woodley of The Seekers and Dobe Newton of The Bushwackers. Its lyrics are filled with many historic and cultural references, such as to the 'digger', Albert Namatjira and Ned Kelly, among others. Its popularity has allowed it to join the ranks of other patriotic songs considered as alternatives to the Australian national anthem, 'Advance Australia Fair'. It is commonly taught in primary schools. There have over the years since the song's release been calls for it to become Australia's national anthem. It has also become a standard being performed at such public ceremonies such as Australia Day and ANZAC Day ceremonies.

### 11. Lighthorse Cavalry Overture (F Von Suppe) (Arranged T Tobani)

'Lighthorse Cavalry Overture' is the overture to Franz von Suppé's operetta *Light Cavalry* (German: *Leichte Kavallerie*), premiered in Vienna in 1866. Although the operetta is rarely performed or recorded, the overture is one of Suppé's most popular compositions, and has achieved a quite distinct life of its own, divorced from the opera of which it originally formed a part. Many orchestras around the world have the piece in their repertoire, and the main theme of the overture has been quoted numerous times by musicians, cartoons and other media.

### 12. Summertime (G & I Gershwin/D & D Heyward) (Arranged M Hayes & D Wright)

'Summertime' is an aria composed in 1934 by George Gershwin for the 1935 opera *Porgy and Bess*. The lyrics are by DuBose Heyward, the author of the novel *Porgy* on which the opera was based, although the song is also co-credited to Ira Gershwin by ASCAP. The song soon became a popular and much recorded jazz standard, described as '*without doubt ... one of the finest songs the composer ever written.*' Gershwin's highly evocative writing brilliantly mixes elements of jazz and the song styles of blacks in the southeast United States from the early twentieth century. The song is recognised as one of the most covered songs in the history of recorded music, with more than 33,000 covers by groups and solo performers. Gershwin began composing the song in December 1933, attempting to create his own spiritual in the style of the African American folk music of the period. Gershwin had completed setting DuBose Heyward's poem to music by February 1934 and spent the next 20 months completing and orchestrating the score of the opera.

The song is sung several times throughout *Porgy and Bess*. Clara sings it as a lullaby. The song theme is reprised soon after as counterpoint to the craps game scene, in Act 2 in a reprise by Clara, and in Act 3 by Bess, singing to Clara's now-orphaned baby after both its parents died in the storm.

### 13. Boogie Woogie Bugle Boy (D Raye & H Prince) (Arranged M Brymer & D Wright)

'Boogie Woogie Bugle Boy' was a major hit for The Andrews Sisters and an iconic World War II tune. It can be considered an early jump blues recording. The song is ranked No. 6 on Songs of the Century. Bette Midler's 1972 recording of the song reached the top ten on the U.S. pop singles chart. The song was written by Don Raye and Hughie Prince, and was recorded at Decca's Hollywood studios on January 2, 1941, nearly a year before the United States entered World War II but after the start of a peacetime draft to expand the armed forces in anticipation of American involvement. The flip side was 'Bounce Me, Brother, With a Solid Four'. The Andrews Sisters introduced both songs in the Abbott and Costello film, *Buck Privates* (released January 1941), which was in production when they made the record.

'Boogie Woogie Bugle Boy' was nominated for an Academy Award for Best Song.

### 3. Opening Night on Broadway (Arranged M Brown) Springtime for Hitler (The Producers)/Theme (Avenue Q)/Always look on the bright side of life (Spamalot)/For Good (Wicked)/Circle of Life (The Lion King)

Music writer and arranger Michael Brown has done a wonderful arrangement of songs from five of the newest musicals of today, featuring some of the most recognisable songs from these hit musicals. Starting with 'Spring Time for Hitler' from the irrepressible 'The Producers', to the puppets from 'Avenue Q' and finishing off with the Eton John and Tim Rice classic, 'The Circle of Life' from 'The Lion King', this medley of songs should keep your toes tapping along to the beat.

### 4. May the Road Rise to Meet You (Traditional Irish Blessing/L True) & When Irish Eyes are Smiling (C Olcott/G Graff Jnr & E Ball) (Arranged K McGuire) Accompanist – Patrice Marshall

'May the Road Rise to Meet You' is a traditional Irish blessing, based on the Biblical verse from the Book of Ecclesiastics, Chapter 3, Verses 3 – 8. With music by Lori True, the song is about God's blessing for your journey - may your walk be an easy one with no huge mountains to climb or obstacles to overcome. It alludes to three images from nature - the wind, sun and rain - as pictures of God's care and provision. The 'win' can be likened to the Spirit of God, who came as a 'mighty wind' at Pentecost. The sun's warmth in the prayer reminds us of the tender mercies of God, 'by which the rising sun will come to us from heaven' (Luke 1:78, NIV), whilst the soft falling rain speaks of God's provision and sustenance. Finally, we are reminded that we are held safe in God's loving hands as we travel on our journey through life. As such this prayer is a good blessing for wedding ceremonies.

'When Irish Eyes are Smiling' is a light-hearted song in tribute to Ireland. Its lyrics were written by Chauncey Olcott and George Graff, Jr., set to music composed by Ernest Ball, for Olcott's production of *The Isle O' Dreams*, and Olcott sang the song in the show. It was first published in 1912, at a time when songs in tribute to a romanticised Ireland were very numerous and popular both in Britain and the United States. During the First World War the famous tenor John McCormack recorded the song. The song continued to be a familiar standard for generations. Decades later it was used as the opening song on the radio show *Duffy's Tavern*. The song has been recorded on over 200 singles and albums and by many famous singers, including Bing Crosby, Connie Francis, and Roger Whittaker.

**5. Some Nights (J Bhasker/A Dost/J Antonoff/N Ruess)  
(Arranged R Emerson & Adapted by A Driscoll-Plavins)**

**Soloists – Jenny Ellison & Amy Wallis**

‘Some Nights’ is a song by American indie rock band Fun. It was released on June 4, 2012, as the second single from their second album *Some Nights*. The song was written by Jeff Bhasker, Nate Ruess, Andrew Dost, and Jack Antonoff. Musically ‘Some Nights’ is an indie pop song with elements of power pop and Afrobeat while the lyrics depict the protagonist having an existential crisis.

In the USA, ‘Some Nights’ was a sleeper hit, spending approximately seven months on the *Billboard* Hot 100 before reaching a peak of number three for six weeks beginning the week of September 29, 2012. The song became Fun's second single to enter the chart's top ten, as well as their second song to be certified platinum in the US, after their previous single, ‘We are Young’. ‘Some Nights’ was also successful in countries around the world, hitting number one in Australia, New Zealand & Israel.

**6. Larger than Life (PinkZebra) (Adapted by A Driscoll-Plavins)**

**Soloist – Tony Brand**

‘Larger than Life’ is an upbeat, uplifting and fun pop song featuring a pulsing, energetic groove, motivational lyrics about aspirations and accomplishments, and catchy melodies. The lyrics describe the thrill of chasing your dreams and the desire to achieve all you ever wanted. This song has gained international attention and a large, enthusiastic fan base through its usage in TV commercials and popular YouTube videos.

Pinkzebra is the pseudonym of a successful music producer and composer. Early in his career he was signed by a major record label and produced multiple albums. He has composed and produced music for TV and film, and written music for hundreds of commercials (including award-winning campaigns) for internationally recognized brands. He has had his music performed by major symphony orchestras.

**7. Inchon (Original music by R W Smith) (Arranged D Wright)**

Honouring the ‘forgotten war’, Robert W. Smith offers this significant work in recognition of the 50th anniversary of the Korean conflict. It’s beautifully scored to balance the delicate oriental melodies with the dramatic and frenzied passages that mirror the conflict. Colourfully orchestrated, with percussion simulating the sound of a helicopter landing and parts for piano and alto flute (with cues for C flute), it is a thoroughly stunning tonal collage. ‘Inchon’ is a significant, expansive work, one that the *Southern Area Concert Band* has proudly added to their repertoire.

**8. Can’t Help Lovin’ Dat Man (O Hammerstein II & J Kern) (Arranged K Shaw)**

**Accompanist – Jessica Earle**

‘Can't Help Lovin' Dat Man’ with music by Jerome Kern, and lyrics by Oscar Hammerstein II, is one of the most famous songs from their classic 1927 musical play *Show Boat*, adapted from Edna Ferber's novel. The song, written in a blues tempo, is sung in the show by several characters, but is most closely associated with the character *Julie*, the biracial leading lady of the showboat ‘Cotton Blossom’. It is Julie, who is first heard singing the song – to Magnolia, the daughter of Cap'n Andy Hawks and his wife Parthenia (Parthy), owners of the showboat. In the musical's plot, the number is supposed to be a song familiar to African-Americans for years, and this provides one of the most dramatic moments in the show.

**9. Bye Bye Baby (Baby Goodbye) (B Crewe & B Gaudio) (Arranged M Brymer)**

**Accompanist – Jessica Earle**

‘Bye, Bye, Baby (Baby Goodbye)’ is a popular song written by Bob Crewe and Bob Gaudio, a member of The Four Seasons whose version of the song made it to No. 12 on the US *Billboard* Hot 100 in 1965. On the original issue of the single, the title was ‘Bye Bye Baby’; on *The 4 Seasons Entertain You* album (and later issues of the song), the name was changed to the longer, more familiar name. The song is about saying goodbye, not because the person is unloved, but rather the relationship is adulterous (‘there's a wedding ring on my finger’) A cover of the song by the Bay City Rollers sold a million copies and hit No. 1 on the UK Singles Chart for six weeks from March 1975. It ended the year as the UK's top selling single. The Four Seasons' version is quite sparse in instrumental backing, instead carried by the vocals, while the Bay City Rollers' version is faster and has a fuller backing sound. Played a full tone lower, it includes an eight-bar guitar solo by Eric Faulkner, which is not present in the original.

**10. We Built This City**

**(B Taupin/M Page/D Lambert/P Wolf) (Arranged T Janssen & D Wright)**

‘We Built This City’ is a song written by Bernie Taupin, Martin Page, Dennis Lambert, and Peter Wolf, and originally recorded by US rock group Starship and released as their debut single 1 August 1985. The single version reached number one on the US *Billboard* Hot 100 on 16 November 1985. It also hit number one on the Australian chart and number twelve in the UK. A narrative exists in the song consists of an argument between the singers (Mickey Thomas and Grace Slick) and an unidentified ‘you’ presumably a music industry executive, who is marginalising the band and ripping off money from them by ‘playing corporation games’ (‘who counts the money underneath the bar?’). In response to this injustice, the singers remind the villain of their importance and fame: ‘Listen to the radio! Don't you remember? We built this city on rock and roll!’

## MOSAIC COMMUNITY CHOIR



**Mosaic Community Choir** is a choir rehearsing every Monday night (during school terms) at the Southern Community Church of Christ, at the Cheltenham Community Centre in Chesterville Road in Cheltenham. Mosaic provides an opportunity for men and women of all ages to enjoy choral singing in a convivial atmosphere. It aims to develop the creativity and musical ability of members, irrespective of their prior experience or musical knowledge. The choir provides a fellowship that welcomes new members and enriches our wider community through its performances.

**Mosaic Community Choir** accepts all who can sing and enjoy making music together. No audition is necessary or to be able to read music. Find out more when you drop in to a rehearsal. Most of Mosaic's current members have been in other community choirs performing at the local eisteddfod, nursing homes and musical events such as the annual Carols in the Park in Brighton East.

Our current musical director is Robert Dryden. Blanka West and David Gordon have also been guest conductors. A great feature of the choir is our social calendar outside of our rehearsals and performances. You will quickly become a member of a very friendly group of people and enjoy some great social activities. Enquiries about **Mosaic Community Choir** can be made via its website: [www.mosaicchoir.org.au](http://www.mosaicchoir.org.au) or contact Music Director Robert Dryden at [rdry5797@bigpond.net.au](mailto:rdry5797@bigpond.net.au)

## VOCALLY WILD CHOIR



**Vocally Wild** is a community choir based in the suburb of Sandringham, rehearsing every Tuesday night (during school terms) at the **Sandybeach Community Centre**, corner of Beach Road and Sims Street in Sandringham. Currently having a membership of over 100 choristers, the choir performs at a variety of different events, including the annual ANZAC march for the Beaumaris RSL Club, the City of Bayside Carols at Dendy Park in East Brighton and its annual Christmas Concert at the Brighton Town Hall in December. **Vocally Wild** was formed in 2004 after the merging of two individual choirs being run at the Sandybeach Community Centre, namely Broken Voices and The Cantartas. With a healthy contingent of 1<sup>st</sup> & 2<sup>nd</sup> sopranos, enthusiastic altos and a group of very loyal men, thrown all together as baritones, **Vocally Wild** remains one of Melbourne's leading choirs. Led by choirmaster Robert Dryden, **Vocally Wild** has been taken into a variety of music performances and encouraged the use of 'choralography' into their repertoire.

Inquiries about **Vocally Wild** can be made by contacting the Sandybeach Community Centre on 9598 2155 or contact Music Director Robert Dryden at [rdry5797@bigpond.net.au](mailto:rdry5797@bigpond.net.au) New members are always welcome!

## SOUTHERN AREA CONCERT BAND



Stemming out of a requirement for an extension to school music programmes around the southern area of Melbourne, **Southern Area Concert Band** was formed in 1971 under the baton of Nancy Ovenden and membership comprised only of school music students, with a committee comprising of parents of those students. Craig Seymour stepped into the role of Music Director of the band in 1975 - a position he held until his retirement in 2005. During Craig's tenure, the band saw a change of direction in the 1980s. As the original students all finished school and wished to continue playing, **Southern Area Concert Band's** focus changed to that of a true community concert band - a change that is still reflected in the organisation today, welcoming musicians of all ages and (with some limitations) abilities and backgrounds into the ensemble.

The band has had significant success throughout its 40 plus year history as a competing band. Its list of achievements is extensive, including various first place awards at both State and National competitions, the most recent being first place in the 2016 State Championships held last month in Ballarat. The band's decision to remain as a competing band is one of the many reasons why the standard of the band remains high.

2005 was a significant year in the band's history. It marked the year that Craig Seymour retired from work and band, it was the year that Darryn Wright was appointed as the band's new Music Director, and it was also the year that the Southern Area Training Band was formed as a part of the **Southern Area Concert Band** family. Initially under the baton of Jeremy de Korte, the Training Band is currently led by Nicole Marshall and Jacinta Ewers and is open to school music students not quite at the level required for the concert band, and for adult learners.

**Southern Area Concert Band** celebrated 40 years in 2011 with a trip to Tasmania for a combined performance with Burnie Concert Band. This event has cemented an on-going relationship between the two bands, with Burnie participating in a reciprocal visit to Melbourne in March 2014 and further ideas already being discussed into the future.

A committee of enthusiastic members manages the band, and membership of the Concert Band is open to anyone who has an AMEB Grade 4 ability on their chosen instrument. Further details are available on our web site [www.sacb.com.au](http://www.sacb.com.au) or call 0401 988 141.