



# Spring Concerts Are Just Around the Corner!

## CHORALE NOTES

March, 2014



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*This Season's Concert is "Let's Go to the Movies!"* The Chorale, directed by Melissa Janes, and Youth Chorale, directed by Cathy ter Weele, will perform an assortment of themes and featured songs from movies old and new, classic and animated. You'll recognize some tunes and may be surprised at others. This is a fun, fast-moving program.

Learn more about some of our songs on the following pages.

*Concert Season opens* at 7:00 pm on **Friday, May 2nd** at Prince Michel Vineyards in Leon, VA. Seating is limited, and tickets must be purchased in advance.

On **Sunday, May 4<sup>th</sup>**, we will perform our concert at the State Theatre in Culpeper, VA at 3:00 pm. Tickets at the door, with no reservation required.

To learn more, see [www.brcsings.com](http://www.brcsings.com), email [info@brcsings.com](mailto:info@brcsings.com), or call 540-717-9023.



### Do You Know Someone Qualified?

*Sadly, our Director Melissa Janes cannot continue directing the Chorale after this season, so we must look for a new Chorale Director. If you know someone who might be interested, please let them know that:*

The Blue Ridge Chorale, now in its 47th year, is seeking an experienced and dynamic Director for Fall 2014 season and ongoing. The 30-40 voice community chorale practices weekly from late August through mid-December, and January through May, with 2-4 concerts per season. This is a part-time, compensated position. Repertoire includes both secular and sacred selections. Interested applicants, please email your resume **by March 31** to: [info@brcsings.com](mailto:info@brcsings.com).

***We wish you a very Happy Spring!***



Note: Unless otherwise credited, the wonderful sources for this newsletter are Wikipedia, and Google Images.

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Chorale Notes is the newsletter of the Blue Ridge Chorale, your community chorale. Editor: Carolyn Osborne, Chorale Secretary. Email - [info@brcsings.com](mailto:info@brcsings.com). Website [www.brcsings.com](http://www.brcsings.com). Will you donate to the Chorale? See how at our website, or mail a check to Blue Ridge Chorale, PO Box 1871, Culpeper, VA 22727. We're a non-affiliated 501(C)3.

# “Dies Irae” - From Threat of Hellfire to Background in *Hell Baby*: Mozart Probably Didn't Expect This Type of Popularity!



“The day of wrath, that day  
Will dissolve the world in ashes  
As foretold by David and the Sibyl!  
How much tremor there will be,  
when the Judge will come,  
investigating everything strictly!”

The “Dies Irae” is a Latin Hymn which was written in the 1200s. It's attributed to an unidentified monk (either Franciscan or Dominican) living in Rome. A very intense description of the final Day of Judgment, the “Dies Irae” was a standard part of the Roman Catholic Requiem Mass for centuries and shows up in the music of other Christian religions as well. In 1970, the Second Vatican Council removed it from the Roman Catholic standard Requiem Mass in favor of music which emphasized redemption over damnation. It still is used in some liturgies, though, and composers almost always include a “Dies Irae” as part of their *Requiem Mass*.

The movie *Amadeus*, which tells the story of Mozart as seen through the eyes of his rival, Antonio Salieri, was very popular and widely seen. It received 8 Academy Awards and 4 Golden Globes, and in 1998 the American Film Institute listed it as No 53 on its *100 Years...100 Films*. This movie brought Mozart's compositions strongly into the popular view.

Especially since *Amadeus*, Mozart's “Dies Irae” has been used time and again as dramatic mood setting music in media overall and especially in movies, including: *Under Suspicion* (1992), *Solitaire for 2* (1995), *Incredible Story of Two Girls in Love* (1995), *Primal Fear* (1996), *The Offering* (1996), *The Big Lebowski* (1998), *Elizabeth* (1998), *Happiness* (1998), *Eyes Wide Shut* (1999), *If I Were You* (2001), *The Affair of the Necklace* (2001), *XMen II* (2003), *Duplex* (2003), *Uptown Girls* (2003), *A Portrait of Love and Dreams* (2004), *The Incredibles DVD – Jack-Jack Attacks* (2005), *Vitus* (2006), *College* (2008), and *Hell Baby* (2013).

Wolfgang Amadeus Mozart (1756 –1791) grew up in Salzburg Austria under the eagle eye of his strict father Leopold, who was a famous composer of his time. Wolfgang's musical abilities were obvious even when he was very young, and when he was only six his father started taking him on concert tours throughout Europe. Mozart was celebrated as a wonder child everywhere because of his excellent piano playing and his improvisations. While still very young, he was knighted by the Pope in Rome.

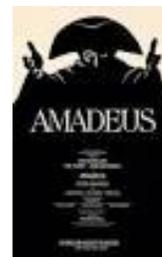
Throughout his life, Mozart worked primarily in what is now Austria (then the Holy Roman Empire) as a concertmaster as well as composer and performer, but he traveled a great deal also. Mozart was a prolific, hard-working composer, though not very successful in selling his operas. He suffered kidney failure and died in poverty at the age of 36, having worked, even on his last day, on his “Requiem Mass”. Mozart is placed among most significant European composers, in the company of such other greats as Bach and Beethoven.



Amadeus directing: A scene from *Amadeus*, 1984, directed by Miloš Forman and written by Peter Shaffer.

## Amade' the Multilingual

We tend to think of Mozart as Wolfgang Mozart, but he is said to have preferred to be called Amade' (or the Latin form of that, Amadeus). This is not literally one of his multilingual given names, which were in Greek and Latin, with some German input. Mozart was baptized Johannes Chrysostomus Wolfgangus Theophilus Mozart. The first two names are his saint names (he was born on January 27<sup>th</sup>, the Feast of St John Crystotum), Wolfgangus was for one German-speaking grandfather and Theophilus for his other grandfather. The French name Amade derives from Theophilus, which means “lover of God,” or “loved by God.” In German, Theophilus becomes Gottlieb (his grandfather's actual name), in French, it'Amade', and in Latin it becomes Amadeus.



## ...Play it.



"Sam" the piano player (Dooley Wilson – also shown below) with Humphrey Bogart in a scene from *Casablanca* (1942) directed by Michael Curtiz, based on Murray Burnett and Joan Alison's play *Everybody Comes to Rick's*

"As Time Goes By" was written by Herman Hupfeld in 1931 and recorded by Rudy Vallee and Binnie Hale. It was modestly successful, but became very popular in 1942, when it was picked up for the movie *Casablanca*, sung by the character Sam (Dooley Wilson). The movie's popularity and the song's popularity grew together, and the song has become an enduring "standard."

**Bet You Didn't Know This!** The famous opening line, "You must remember this..." was actually the start of the chorus, as the song was originally written and performed. Wilson did not sing the first verse in *Casablanca*, but started with the chorus, and most subsequent recordings have followed the film's lead in omitting the first verse, which is now pretty much unknown, even to most fans.

**You Probably Already Know This, But...** "Play it again, Sam," though widely referenced, is not an actual quote from *Casablanca*. Groucho Marx is often incorrectly given ownership of this line as coming from his movie, *A Night in Casablanca*. Woody Allen paid homage to *Casablanca* in his movie, which he titled *Play It Again, Sam*. Somewhere along the way, the misquote took hold in the popular awareness. Here are the actual quotes:

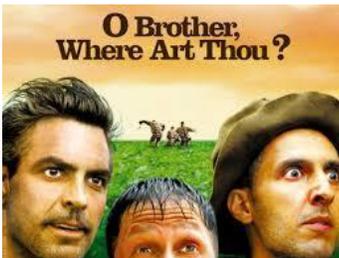
"Play it once, Sam, for old times' sake, play 'As Time Goes By'." – Ingrid Bergman (*Casablanca*)

"You played it for her: you can play it for me. ... If *she* can stand to listen to it, *I* can. Play it." – Humphrey Bogart (*Casablanca*)  
from <http://www.imdb.com/title/tt0038777/trivia>



**... and While We're on the Topic (sort of)...** A wonderful Hollywood legend has it that Warner Brothers, the makers of *Casablanca*, threatened to sue the Marx Brothers for their use of the word "Casablanca" in their movie title: *A Night in Casablanca*. Groucho Marx, it's said, fired back a letter to Warner Bros. threatening to sue them for the use of the word "Brothers." "Professionally, we were brothers before they ever were!" said Marx. from <http://www.imdb.com/title/tt0038777.trivia>

## "(Let's Go) Down In the River to Pray"



"Down in the River to Pray" (also known as "Down to the River to Pray," "Down in the Valley to Pray," "The Good Old Way," and "Come, Let Us All Go Down") is a traditional American song variously described as a Christian folk hymn, an African-American spiritual, an Appalachian song, and a gospel song. It gained popularity in 2000 after Alison Krauss performed it for the soundtrack of the Coen Brothers film, *O Brother, Where Art Thou?* The exact origin of the song is unknown, but research suggests that it was composed by an African-American slave. In some versions, "in the river" is replaced by "to the river," but the phrase "in the river" is significant, since the song has traditionally been sung at baptisms, such as the baptism depicted in the movie.

**Origins will tell:** Actor George Clooney is a native of Kentucky, but had not lived there in a long time. Preparing for his role in *O Brother, Where Art Thou?*, Clooney sent off a copy of the script for a relative in rural Kentucky to record himself reading, to help Clooney work on his accent. When the recording came, he found that his relative had not recorded any of the curse words in the script, but substituted other words for them.

“**Strike Up the Band,**” by George and Ira Gershwin, was written as the title song of their rather dark 1930 Broadway musical. The musical’s story, in which America declares war on Switzerland over a trivial trade issue, satirizes America's enthusiasm for war.



*Strike Up the Band* came around again as a movie in 1940, with the same title, but a totally different story. Aside from that and the title tune, it had no relationship to the play. In it, Judy Garland and Mickey Rooney play their popular roles of gosh golly teenagers. They’re trying to win a national music competition for their school against serious odds. A memorable quote from the film, spoken by acclaimed band director Paul Whiteman, is "Take that boy on the street. Teach him to blow a horn and he'll never blow a safe."



“**Let the River Run**” was composed and performed by Carly Simon for the movie *Working Girl* (1988). The song is also often called “The New Jerusalem” or “Silver Cities Rise.” Simon’s inspiration for “Let the River Run” came from reading the script along with the poems of Walt Whitman. Many people have read strong messages into the song, but Simon said she did not write the song with a political or religious agenda, but to celebrate New York. In the song, she said, she wanted to write a hymn to New York’s beauty and opportunity juxtaposed with its “struggle to get ahead” savagery.



In *Working Girl*, a smart, determined but unsophisticated young woman from Staten Island (Melanie Griffith) takes on the hierarchy of a Manhattan corporation to rise from the office clerical pool to a getting good creative job, a window office, an assistant, and Harrison Ford. It’s a classic business drama, but enlightened by sweeping visual and plot reminders that the Staten Island Ferry (like all public transportation) is loaded with hopeful, not yet recognized men and women, grist for the corporate mills, coming across



the river (“coming on the edge, running on the water, coming through the fog”) toward hoped-for opportunity.

“Let The River Run” is one of Simon’s best known and loved compositions. Among its many covers, the song was used for an advertisement for the United States Postal Service in the wake of the 2001 anthrax attacks. It was the first of only two songs composed, written, and performed entirely by a single artist to have won all three major awards (Oscar, Golden Globe, Grammy) to date: the other is "Streets of Philadelphia" by Bruce Springsteen from the movie: *Philadelphia*.

“**Night and Day,**” a popular song by Cole Porter, was written for the 1932 musical play *Gay Divorce*. It is perhaps Porter's most popular contribution to the “American Songbook” and has been recorded by dozens of artists. Fred Astaire introduced "Night and Day" on stage, and his recording of the song was a number one hit. Astaire performed it again in the 1934 film version of the show, renamed *The Gay Divorcee*, and it became one of his signature pieces. It’s said that Porter was inspired in composing this song by the Islamic call to worship he heard on a trip to Morocco. Another popular legend is that he was inspired by the Moorish architecture of the Alcazar Hotel in Cleveland Heights, Ohio. The song is so strongly associated with Porter that when Hollywood first filmed his life story in 1946, the movie was entitled *Night and Day*.





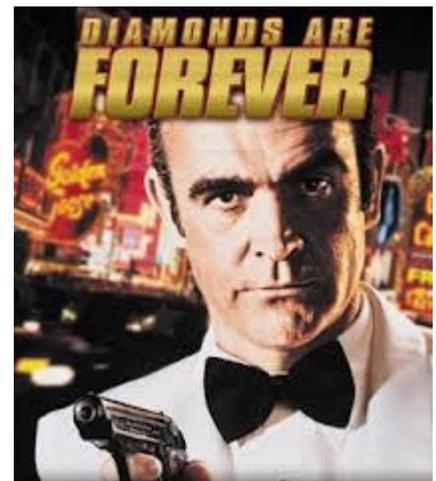
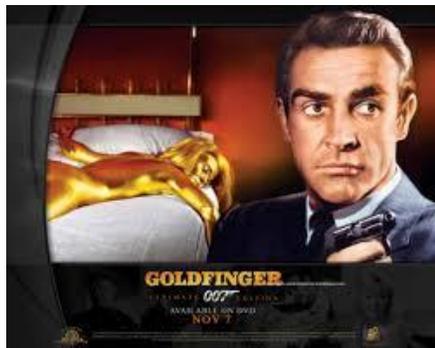
The Beatles, from their movie, *Help!*.  
From left: John Lennon, George Harrison,  
Paul McCartney, Ringo Starr.

The song "**Yesterday**" was originally recorded by the Beatles for their 1965 album *Help!*. Although credited to Lennon–McCartney, the song was written and performed solely by Paul McCartney, accompanied by a string quartet. It was the first official recording by the Beatles that relied upon a performance by a single member of the band. It remains popular today with more than 2,200 cover versions, of the most covered songs in the history of recorded music. "Yesterday" was voted the best song of the 20th century in a 1999 BBC Radio II poll of music experts and listeners and was also voted the "Number One Pop Song of All Time" by MTV and by *Rolling Stone* magazine the following year. In 1997, the song was inducted into the Grammy Hall of Fame. Broadcast Music Incorporated (BMI) asserts that it was performed over seven million times in the 20th century alone.

## Bond... James Bond



Ba-dap by-yah, ba da-  
da.  
Ba-d'ya ba da-da!





## (Some of) the “Danny Boy” Story

### “Danny Boy” – a Tale from Three Continents, *but not Ireland!*

The song “Danny Boy” generally evokes the kind of image in which a white-haired woman sadly but bravely speaks to her son (or a lovely colleen bids farewell to her lover), as the young man prepares to go off to something (probably war), leaving her to wait in her moss covered, humble stone cottage by a stream. The entire scene seems Irish to the core, touches our hearts, and is so easy to relate to.

Closely associated with Irish communities, but widely sung and well known and loved by most of the English speaking world, “Danny Boy” was actually written by English lawyer and lyricist Frederic Weatherly, who is said to have never gone to Ireland. Weatherly just liked writing lyrics. In 1913, he set his Danny Boy lyrics, from 1911, to the “Londonderry Air,” which was new to him. In 1912, his sister-in-law, Margaret Weatherley, who had moved to Colorado with her husband during a gold rush, heard Irish and Australian gold prospectors there playing an unfamiliar yet beautiful tune, the “Londonderry Air.” She coaxed the musicians into sharing a copy of the music, which she sent to her brother-in-law. He added his lyrics, producing “Danny Boy,” and the song took off.

*I looked all around me  
At the half-finished drivell I'd worked on for  
days  
And I told him my dream  
Was to live for all time  
In some perfect refrain  
Like the man who wrote Danny Boy  
“The Man Who Wrote Danny Boy” by Joe Jackson*

In 1915, opera diva Ernestine Schumann-Heink produced the first recording of “Danny Boy” itself. Many later recordings have been made by various famous musicians and groups including the Glenn Miller Orchestra (1940), Harry Belafonte (1956), Johnny Cash (1965), Joan Baez (1976), Tony Bennett (1987), Eric Clapton (1996), The Mormon Tabernacle Choir (2004), and Renee Fleming (2013). Elvis Presley recorded it in 1976. “Danny Boy” was one of Presley’s favorite songs, and once he said he thought the song must have been “written by angels.” “Danny Boy” was performed at Presley’s funeral.

### The Pipes, the Pipes

In the old days in Ireland recruitment for the army was carried out by a bagpiper who marched through fields and valleys, playing as he went and collecting young men behind him.

“Danny Boy” is considered to be an unofficial signature song and anthem for many Irish Americans and Irish Canadians. It is often performed at funerals or memorial services.

An enduring favorite, over the years “Danny Boy” has been played or sung in many television shows and movies. It was sung in recent movies *Miller’s Crossing* and *Memphis Belle*. A PBS documentary was made about the song in 1994: *Danny Boy: In Sunshine or in Shadow*.



### The “Londonderry Air” - *Here’s the Irish Part (and with no less than three blind street musicians!)*

Before it became attached to the “Danny Boy” that we all know and love, the “Londonderry Air” was an old Irish tune which became popular in the U.S. and Australia during the 1800’s. The “Londonderry Air” was named for its place of origin: Londonderry (or Derry) County, Ireland. In 1608, King James I of England, in a move to once and for all bring Northern Ireland under English control, gave Derry to the City of London Corporation, and the county’s name was officially changed to Londonderry, though it’s often called Derry today.

It’s thought that the original tune was composed by a blind Irish harpist named **Rory Dall O’Cahan** (“Blind Rory”) who lived sometime between 1560 and 1660 and was well known for his harp tunes. According to legend, the displacement of his ancestors and confiscation by the English of his ancestral land in the early 1600s enraged O’Cahan, driving him to compose a moving tune of loss and passion which he called “O’Cahan’s Lament.”

**Denis O’Hampsey**, (1695 – 1807) another Irish harper, also blind, studied harp with Bridget O’Cahan, a relative to “Blind Rory.” It is thought that O’Hampsey learned a sizeable repertoire from Brigit, including “O’Cahan’s Lament,” which O’Hampsey introduced in Ireland and Scotland during his travels. His 112 years of life spanned three centuries, carrying many of the old airs of the 1500’s into the 1700’s. (continued next page)

## Londonderry Air, cont'd

**Jimmy McCurry** (1830-1910) was also a blind Irish musician. McCurry often played his fiddle at the market in Limavady, in Londonderry. The story told by a McCurry descendant was that in 1851 Jane Ross, who lived across from the market, heard Jimmy McCurry rendering a beautiful, unfamiliar melody. She made a note of the music, and passed on the tune to Dr. George Petrie from Dublin, a noted collector of ancient airs of Ireland. Four years later, Petrie published a volume entitled *The Ancient Music of Ireland*, and in it he included the melody supplied by Ross.

Though "Danny Boy" is the best known, it's estimated that more than 100 different songs have been set to the "Londonderry Air."

It's believed the melody was first recorded by Australian composer Percy Grainger, who was also an avid collector and arranger of folk tunes. A record entitled *'Country Gardens' and Other Favourites by Percy Grainger* contained the following notes: *"Irish Tune from County Derry, harmonised in memory of Irish childhood friends in Australia. Considered by many to be Grainger's masterpiece of harmonisation, the tune was collected many years ago by Miss Jane Ross of New Town, Limavady, Ireland. Grainger has set it for many instrumental combinations."*

The melody became fairly well known in parts of Victorian England as well as among Irish emigrants to Australia and the United States. Interestingly, Victorians tended to avoid using the name "Londonderry Air" because there was too much "tee-hee" factor in a song that sounded like "London Derrière." Instead, they delicately called it the "Air from County Derry."

In 1912, Irish-born Margaret Weatherley, who had moved to Colorado with her husband, heard Irish and/or Australian gold prospectors there playing an unfamiliar yet beautiful tune. She managed to coax the musicians into getting her a copy of the music, which she sent to her brother-in-law. **Frederick Weatherly** added his lyrics to the "Londonderry Air," producing "Danny Boy."

*"Some of the most beautiful airs have owed their origin to Northern genius, notably the compositions of the famous harper, Rory Dall O'Cahan, which comes from Limavady, in the County Derry."* - from the *Journal of the Irish Folk Song Society*, Vol 12, October 1912.

## Fighting and Fraternity

However tenuous its Irish origins, love of the song "Danny Boy" served a unifying role in the already impassioned environment of prizefighting during the escalation of the Troubles\* in Northern Ireland in the 1970s and '80s.

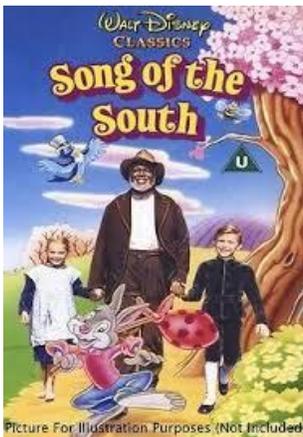
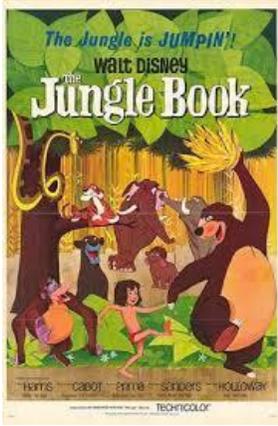
At the 1978 Commonwealth Games in Edmonton, Alberta, popular Irish boxer Barry McGuigan, unwittingly endeared himself. When a technical problem prevented playing the Irish national anthem at the awards, one of the officials, who happened to be Irish, sang "Danny Boy" instead. McGuigan was so moved by the song that he openly wept, and the song became a symbol of the love of Ireland for McGuigan and, as he went on to become a pro, for his many fans. Prior to his 1985 world title fight in London against Panamanian Eusebio Pedroza, McGuigan had a problem. Tensions from the Troubles continued, and he didn't want to open with either the Irish or British national anthems. "I didn't want people feeling ill at ease going to my events because there was enough threatening stuff

In Frederick Weatherly's autobiography, *Piano and Gown* (1926), he expressed the hope that "Sinn Feiners and Ulstermen alike would sing my song."

going on all around us, and so we all decided that my Dad would sing 'Danny Boy'," McGuigan said. His father, Pat McGuigan, a professional singer, performed "Danny Boy" in the ring, unifying the British and Irish (of both persuasions) fans. Differences set aside, the audience joined in "like an accompanying choir." It's said that this singing inspired McGuigan to the victory that would bring him the world title and spark celebration across Northern Ireland.

For the rest of McGuigan's career, his father sang "Danny Boy" as a preamble to all his matches. When McGuigan went on to become the World Boxing Association Champion, the formalities concluded with his father once again singing 'Danny Boy'. "The song is probably the greatest ballad that was ever written," says McGuigan. "In sunshine or in shadow - the song is both uplifting and melancholy."

*Editor's Note: For such a seemingly simple song, "Danny Boy" was the hardest song to write about in this edition, by far. I think this is because it's so powerful in its simplicity and beauty, and people love it. It was not hard to find information related to the song: the problem was reducing and aligning all of it. So much has been said, and with so much passion, about "Danny Boy." I had to leave so much out! \*If you're not familiar with the devastating history of "the Troubles" in Ireland, which extended from the 16<sup>th</sup> through the 20<sup>th</sup> centuries, it's worth Googling.*



**Disney!**  
 What can we say about Walt Disney's movies and their songs? They've grown right along with generations of us from the 1950's til today. Disney productions are part of the lives of so many Americans. Here are reminders of some of the Disney movies we'll be singing from!

