



**Pablo**, “the life of any party” (Herald Sun) formed in 1997.

**Pablo**, which consists of six talented male singers, has become a surprise hit of music festivals across Victoria, Australia with repertoire that moves effortlessly from mediaeval motets to spirituals, Billy Joel and The Beatles.





**While some may say a team is stronger than its individual parts, we would like to note the fine individuals who make up the group, here in photographic order, from left to right:**

- **Samuel Qualtrough:** Sam has recently finished his degree and occasionally masquerades in Pablo as a countertenor or male alto.
- **Joel Gladman:** Joel is a passionate brass player and his ambition is to play *Flight of the Bumblebee* in Carnegie Hall on his tuba.
- **Matthew Flood:** The corporate lawyer of the group, Matthew states that by purchasing this CD you hereby indemnify Pablo, its members, and Move Records from and against any claim for loss, howsoever arising, associated with this CD.
- **Jonathan Wallis:** Classics lecturer Jon enjoys reading poetry in Latin and spending evenings poring over musty texts and student essays.
- **Vaughan McAlley:** Vaughan is Pablo's resident composer and arranger par excellence, a capable flautist and french horn player as well as engineer of countless Move CD releases.
- **Samuel Furphy:** Sam comes from country Victoria, which helps give Pablo credibility on its many regional tours.

## Pablo

For the benefit of Mr. Kite  
There will be a show tonight on a trampoline  
The Hendersons will all be there  
Late of Pablo Fanques Fair – what a scene ...

Inspired by the above lyrics of the Lennon/McCartney song, *Being for the benefit of Mr. Kite!* and consequently named Pablo Fanques, the group now diminutively titled Pablo was formed in the proverbial great Australian backyard in the Summer of 1997. Consisting of six talented male singers drawn from over Melbourne, *Pablo* has become a surprise hit of festivals across Victoria. Pablo's diverse membership includes a composer, a lawyer and a Latin scholar; all are ex-Ormond College Choir members. This diversity carries into their musical repertoire that effortlessly moves from Mediaeval motets to spirituals to Billy Joel. Recent performances include those for Independent Classics, 3MBS FM, the South Grampians Festival and the Apollo Bay Festival.

This, *Pablo's* debut and self-titled CD album for Move Records, showcases the folk, pop and soul side of the group, and is the culmination of years of occasional blood, sweat and tears by a sextet of musicians who happen to love to sing in harmony.







Pablo hopes you enjoy listening to this CD, which spans a range of the repertoire we have acquired and written over the past four years, as much as we enjoyed making it.

### Pop (1–5)

The opening set is taken from Pablo's large repertoire of pop tunes, which could (and may) be the basis for an entire CD – one day. The songs range in style from the upbeat 'doo-wop' duelling of Joel and Sam Qualtrough in **1** *Come Go With Me*, through Matthew's lyrical pop solo in **2** *Longest Time*, to the reflective harmonies of **5** *And So It Goes*. The punchiness of **4** *Sixteen Tons* springs from the struggle and wry humour of Merle Travis' youth and his father's working life in the Kentucky coal mines.

### Beatles (6–9)

Next are four songs by The Beatles, heard here in arrangements which chart a little of Pablo's history. In the mid-1990s, the gentlemen of the Ormond College Choir had two songs in their party repertoire, *Accentuate the Positive* and *She Loves You*. Five of those men went on to form Pablo, and **8** *She Loves You* went with them to become their first song. Other in-house arrangements quickly followed, partly because the members of the group share a love of The Beatles, and partly because Beatles songs, especially the early ones, are especially suited to male a cappella singing. The arrangements featured here are distinctive because rather than adapting Beatles melody and harmony to a new, 'choral' setting, they instead try to capture the sound and mood of the original song – but using voices instead of instruments, such as with Jonathan's plunky 'guitar' solo in **6** *All My Loving*.

### Folk (10–15)

Four pieces from this set were arranged either jointly or individually by Alice Parker or Robert Shaw who cemented their long association in the choral form of the Tanglewood Festival in the late 1940s. Firstly comes the rousing Irish call to arms **10** *Avenging and Bright*, before the program settles down to the usual folk themes of love and alcohol. **11** *Vive l'Amour* is not strictly a folk song, but a song popular in American universities of the 19th century. **14** *In einem kühlen Grunde* (see translation below) was popularised by the ill-fated German sextet, the *Comedian Harmonists*, in the 1930s.

#### *In einem kühlen Grunde*

*In a cool glade there spins a mill-wheel,  
Where my loved one used to live;  
But she has long-since disappeared.*

*She promised me to be faithful, and gave me then a ring;  
And yet she broke her faith,  
And the little ring snapped in two.*

*I hear the mill-wheel spinning and I don't know what I want;  
I would like most of all to die,  
That I may at last find peace.*

### Spirituals (16–20)

The last group of songs draws from the rich tradition of African-American music, with its wide variety of moods and themes. Vaughan McAlley's arrangement of **18** *Calvary* is based on the style of early a cappella groups The Proclaimers and the Flatfoot Four. The arrangement of **20** *Down by the Riverside* by Kirby Shaw (son of Robert) is influenced by gospel music. In this final set, Vaughan features not only as an arranger but in his vocal capacity as Pablo's spiritual specialist, while Sam Furphy provides a deep bass solo balancing Vaughan's baritone in *Calvary*.

*Notes by Jonathan Wallis*

## Pop

**1** Come Go With Me 2'50"  
featuring Samuel Qualtrough (left), Joel Gladman (right) ...  
CE Quick, arr. Kirby Shaw

**2** Longest Time 3'24"  
featuring Matthew Flood – Billy Joel arr. Roger Emerson

**3** Mustang Sally 3'29"  
featuring Samuel Qualtrough  
Bonny Rice arr. Vaughan McAlley

**4** Sixteen Tons 2'08"  
featuring Matthew Flood – Merle Travis arr. K. Shaw

**5** And So It Goes 3'06"  
featuring Samuel Qualtrough – Billy Joel arr. K. Shaw

## Beatles

**6** All My Loving 2'09"  
featuring Matthew Flood and Joel Gladman  
John Lennon/Paul McCartney  
arr. Jonathan Wallis/Vaughan McAlley

**7** This Boy 2'21"  
featuring Matthew Flood  
Lennon/McCartney arr. Wallis/McAlley

**8** She Loves You 2'22"  
Lennon/McCartney arr. Wallis/McAlley

**9** Blackbird 2'25"  
featuring Matthew Flood  
Lennon/McCartney arr. Wallis/McAlley

## Folk

**10** Avenging and Bright 1'21"  
Traditional Irish arr. Alice Parker

**11** Drunken Sailor 2'54"  
Sea Shanty arr. Robert Shaw and Parker

**12** Vive l'Amour 2'09"  
American arr. R. Shaw and Parker

**13** Black Velvet Band 3'57"  
featuring Matthew Flood  
Traditional Irish/Australian arr. McAlley

**14** In einem kühlen Grunde 2'32"  
German folksong arr. The Comedian  
Harmonists transcribed Wallis



**15** Parting Glass 1'55"  
Traditional Irish arr. Parker

## Spirituals

**16** Sometimes I Feel like a  
Motherless Child 3'05"  
featuring Vaughan McAlley – arr. Parker

**17** Ride the Chariot 2'10"  
featuring Samuel Qualtrough – arr. WH Smith

**18** Calvary 2'48"  
featuring Vaughan McAlley (baritone), Samuel Furphy (bass),  
Samuel Qualtrough (tenor) – arr. McAlley

**19** Ain't that Good News 1'51"  
arr. William L. Dawson

**20** Down by the Riverside 2'50"  
featuring Vaughan McAlley – arr. K. Shaw

**21** Out-takes and bonus track 2'58"

Arrangements of public domain material by Vaughan McAlley  
and Jonathan Wallis are available at [www.timboonmusic.com](http://www.timboonmusic.com).

## Credits

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Engineers: Alessandro Servadei & Martin Wright

Editing and mixing: Vaughan McAlley

Final mastering and booklet design: Martin Wright

Production assistant: Jonathan Wallis

Cover artwork: Adele Flood

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