 **Chepstow Choral Society** 

*Musical Director –* Graham Bull

with the

**CCS Orchestra** (*leader –* Paula Kempton)

present

**Anton Bruckner**

*Requiem in D minor*

**W A Mozart**

*Eine Kleine Nachtmusik K 525*

*Vesperae solennes de confessore* *K 339*

Saturday, 16th March, 2013

St Mary’s Priory Church, Chepstow, 7.30pm

Alexandra Cowell  *soprano*

Dawn Marion Burns *mezzo-soprano*

Ben Smith *tenor*

Robert Glyndwr Garland *bass*

CCS is affiliated to Ty Cerdd – Music Centre Wales  Registered charity no. 1127098

**Welcome to our Passiontide concert 2013**

On behalf of Chepstow Choral Society I am delighted to welcome you to our Passiontide Concert. It is with great pleasure that we welcome back members of the Chepstow Choral Society Orchestra.

The works of Bruckner and Mozart have been chosen for our concert this evening to reflect the close proximity to Easter.

Chepstow Choral Society is extremely keen to recruit new members in 2013. We welcome singers from all voice sections but in particular tenor and bass. We are a community choir and new members would be most welcome.

As always, our thanks go to Rev. Chris Blanchard and his team at St Mary’s. Their support and assistance is greatly appreciated. I also wish to thank our front of house team who work tirelessly to ensure a smooth performance.

May I finish this evening by thanking you, our audience, for without your support and encouragement works such as this would not be able to be performed in Chepstow.

Sue Carter.

*Chair, Chepstow Choral Society*

[www.chepstowchoralsociety.org.uk](http://www.chepstowchoralsociety.org.uk)

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**The next CCS concert!**

*Wednesday, June 26th, 2013; 7.30pm*

***Popular Classics for a Summer’s Evening*** *– followed by light refreshments (wine & strawberries!)*

at Chepstow Comprehensive School and Leisure Centre, Arts Hall

**Programme**

***Requiem in D minor*** Anton Bruckner

***Interval***

***Eine Kleine Nachtmusik*** *K525* W A Mozart

***Vesperae solennes de confessore*** *K 339* W A Mozart

***Requiem in D minor*** Anton Bruckner

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| 1. *Requiem* 2. *Dies irae* 3. *Domine* 4. *Hostias* 5. *Quam olim* | 1. *Sanctus* 2. *Benedictus* 3. *Agnus Dei* 4. *Requiem* 5. *Cum sanctis tuis* |

Bruckner’s *Requiem*, a setting of the [*Missa pro defunctis*](http://en.wikipedia.org/wiki/Missa_pro_defunctis)*,* was written in memory of Franz Sailer, the notary of the St Florian monastery, who bequeathed Bruckner a [Bösendorfer](http://en.wikipedia.org/wiki/B%C3%B6sendorfer) piano. It was premiered on September 15th, 1849, a year after Sailer's death and before Bruckner’s long period of gruelling technical study with Simon Sechter and then Otto Kitzler during which he was permitted little composition..

The *Requiem*, probably Bruckner's first large-scale composition and his first significant work, is by no means a perfect masterpiece, but throughout its length it impresses with its naturalness, its complete sincerity, its economy of means, and above all with its quiet individuality. It can be said to be the first full demonstration that the young man was a composer of outstanding promise. There is evidence here that he must have known and studied many choral works of the distant past, as might be expected from his musical upbringing in the monastery of St Florian,

There is clear influence of [Mozart](http://en.wikipedia.org/wiki/Mozart) throughout the work, with many passages reminiscent of what was, even in 1848/49, a past age, but though the inclusion of a figured bass for organ [*continuo*](http://en.wikipedia.org/wiki/Figured_bass) throughout appears backward looking, there are already flashes of the great Bruckner to come. The expressively reticent opening of the *Requiem*, with softly shifting syncopations in the strings is reminiscent of Haydn, a tradition that must have been still alive in Bruckner’s time in Linz, but already anticipates his own early D minor symphonies. Against the subtly floating rhythms of strings, the choral writing is direct and plain but with boldness in tonality; the great polyphonic double fugue of the *Quam olim Abrahae* is put strikingly in the key of F minor; simple textures are used with clear imagination, as in the juxtaposition of naive solos and plain choral responses with sensitively expressive string figuration in the *Agnus Dei*. Bruckner’s true nature, which dominated all his finest work in the future, and defines his separation from the romantic movement, is already evident. It is a touching and very personal work, speaking of things in the composer’s heart, and of greater things to come.There is a solemn beauty to this music which already gives the authentic atmosphere of natural genius.

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| 1. ***Requiem aeternam***   *Requiem aeternam dona eis, Domine. et lux perpetua luceat eis. Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem. Exaudi orationem meam, ad te omnis caro veniet.*  *Kyrie eleison. Christe eleison. Kyrie eleison.* | Grant them eternal rest, O Lord. and may perpetual light shine on them. Thou, O God, art praised in Sion, and unto Thee shall the vow be performed in Jerusalem. Hear my prayer, unto Thee shall all flesh come.  Lord have mercy upon us. Christ have mercy upon us. Lord have mercy upon us. |
| 1. ***Dies irae***   *Dies irae, dies illa  Solvet saeclum in favilla,  Teste David cum Sibylla.*  *Quantus tremor est futurus  Quando judex est venturus  Cuncta stricte discussurus.*  *Tuba mirum spargens sonum  Per sepulcra regionum  Coget omnes ante thronum.*  *Mors stupebit et natura  Cum resurget creatura  Judicanti responsura.*  *Liber scriptus proferetur  In quo totum continetur,  Unde mundus judicetur.*  *Judex ergo cum sedebit  Quidquid latet apparebit,  Nil inultum remanebit.*  *Quid sum miser tunc dicturus  Quem patronum rogaturus,  Cum vix Justus sit securus?*  *Rex tremendae majestatis,  Qui salvandos salvas gratis,  Salva me, fons pietatis.*  *Recordare, Jesu pie,  Quod sum causa tuae viae, Ne me perdas illa die.*  *Quaerens me sedisti lassus, Redemisti crucem passus, Tantus labor non sit cassus.*  *Juste judex ultionis, Donum fac remissionis Ante diem rationis.*  *Ingemisco tamquam reus,  Culpa rubet vultus meus,  Supplicanti parce, Deus.*    *Qui Mariam absolvisti  Et latronem exaudisti,  Mihi quoque spem dedisti.*  *Preces meae non sunt dignae,  Sed tu bonus fac benigne,  Ne perenni cremer igne.*  *Inter oves locum praesta,  Et ab haedis me sequestra,  Statuens in parte dextra.*  *Confutatis maledictis  Flammis acribus addictis,  Voca me cum benedictis.*  *Oro supplex et acclinis,  Cor contritum quasi cinis,  Gere curam mei finis.*  *Lacrimosa dies illa  Qua resurgent ex favilla Judicandus homo reus.*  *Time ergo parce, Deus. Pie Jesu Domine,  dona eis requiem.* | Day of wrath, that day Will dissolve the earth in ashes As David and the Sibyl bear witness.  What dread there will be When the Judge shall come To judge all things strictly.  A trumpet, spreading a wondrous sound Through the graves of all lands, Will drive mankind before the throne.  Death and Nature will be astonished When all creation rises again To answer to the Judge.  A book, written in, will be brought forth In which is contained everything that is, Out of which the world shall be judged.  When therefore the Judge takes his seat Whatever is hidden will reveal itself. Nothing will remain unavenged.  What then shall I say, wretch that I am, What advocate entreat to speak for me, When even the righteous may hardly be secure?  King of awful majesty, Who freely savest the redeemed. Save me, O fount of goodness.  Remember, blessed Jesu, That I am the cause of Thy pilgrimage. Do not forsake me on that day.  Seeking me Thou didst sit down weary. Thou didst redeem me, suffering death on the cross. Let not such toil be in vain.  Just and avenging Judge, Grant remission Before the day of reckoning.  I groan like a guilty man. Guilt reddens my face, Spare a suppliant, O God.  Thou who didst absolve Mary Magdalen And hearken to the thief, To me also hast thou given hope.  My prayers are not worthy, But Thou in Thy merciful goodness grant That I burn not in everlasting fire.  Place me among Thy sheep And separate me from the goats, Setting me on Thy right hand.  When the accursed have been confounded And given over to the bitter flames, Call me with the blessed.  I pray in supplication on my knees, My heart contrite as the dust. Take care of my end.  Mournful that day When from the dust shall rise Guilty man to be judged.  Therefore spare him, O God. Merciful Jesu, Lord, Grant them eternal rest |
| 1. ***Domine Jesu Christe***   *Domine Jesu Christe, rex gloriae, libera animas omnium fidelium defunctorum demanu inferni et de profundo lacu. Libera eas de ore leonis, ne absorbeat eas tartarus, ne cadant in obscura tenebrarum loca: sed signifer sanctus Michael repraesentet eas in lucem sanctam, quam olim Abrahae promisisti, et semini eius.* | O Lord Jesus Christ, King of Glory, deliver the souls of all the faithful departed from the pains of hell and from the deep pit: deliver them from the lion’s mouth,  that hell may not swallow them up, and may they not fall into  darkness; but may the holy standard-bearer, Michael, lead them into the holy light; which Thou didst promise to Abraham and to his seed. |
| 1. ***Hostias et preces tibi Domine offerimus***   *Hostias et preces tibi Domine offerimus: tu suscipe pro animabus illis, quarum hodie memoriam agimus; fac eas, Domine, de morte transire ad vitam.* | Sacrifices and prayers we offer to Thee, O Lord; receive them for those souls for whom we make memorial this day. Let them, O Lord, pass from death unto life. |
| 1. ***Quam olim Abrahae promisisti***   *Quam olim Abrahae promisisti, et semini eius.* | Which Thou didst promise to Abraham and his seed. |
| 1. ***Sanctus***   *Sanctus, sanctus, sanctus Dominus Deus Sabaoth: pleni sunt coeli et terra gloria tua. Hosanna in excelsis.* | Holy, Holy, Holy Lord God of Hosts. Heaven and Earth are full of Thy Glory. Hosanna in the highest. |
| 1. ***Benedictus***   *Benedictus qui venit in nomine Domini. Hosanna in excelsis.* | Blessed is he who comes in the name of the Lord. Hosanna in the highest. |
| 1. ***Agnus dei***   *Agnus Dei qui tollis peccata mundi, dona eis requiem sempiternam. Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es.* | Lamb of God, who takest away the sins of the world, grant them eternal rest. May light eternal shine upon them, O Lord, with Thy saints for ever, for Thou art merciful. |
| 1. ***Requiem aeternam***   *Requiem aeternam dona eis, Domine, et lux perpetua luceat eis,* | Eternal rest give to them, O Lord: and let perpetual light shine upon them, |
| 1. ***Cum sanctis tuis***   *cum sanctis tuis in aeternum, quia pius es.* | with Thy saints forever, for Thou art merciful. |

***Eine Kleine Nachtmusik*** *K525* W A Mozart

1. *Allegro* 2*. Romance. An*dante

## *Menuetto Allegretto* 4. *Rondo Allegro*

Much of Mozart’s chamber output was either written to commission or intended for a specific occasion. This is particularly true of the lighter genres of seranade and divertimento, which he completed on a regular basis during the 1770s and early 1780s. *Eine Kleine Nachtmusik* (a little night music) is perhaps the most famous example of this type for small string ensemble. It is catalogued as Seranade No 13 in G, and dates from August 1787, though the circumstance of its commission is not known. The seranade appears to have been written in five movements originally, but the original manuscript – rediscovered in 1955 after many years’ absence – shows an extra minuet to have been torn out.

The writing is a superb example of Mozart’s clarity of style. Many an academic music student will have found analysis of each movement revealing in its intricacy, yet reassuring in its economy of form. It forms a regular part of the repertoire for amateur string players due to its accessibility, but its main attractions for the listener are surely the refreshing nature of the melodic material, the perfection of harmonic flow and the simplicity of structure.

# ***Vesperae solennes de confessore*** *K 339* W A Mozart

1. *Dixit Dominus* (psalm 109) *2.* *Confitebor* (psalm 111)

*3. Beatus vir* (psalm 112*) 4*. *Laudate pueri* (psalm 113)

*5. Laudate Dominum* (psalm 117) *6. Magnificat*

Mozart composed two settings of Solemn Vespers in 1779 and 1780, each for the cathedral at Salzburg, where most of his sacred choral music was first performed. His father had served there as Deputy Kapellmeister for some time – only resigning his post because of the extended leave taken in order to show off his child prodigy son around Europe. The young Mozart was himself employed by the cathedral for a short while in the early 1770s. However, his musical obligations at the court in Salzburg and, later, his wish to travel to Paris to seek further career prospects have left relatively few major works in the sacred choral repertoire from this period.

The two settings of Vespers are scored similarly with further similarities in the distant key settings of individual movements, and an assured selection of choral and instrumental textures, from contrapuntal to homophonic. Tonight’s work – the second to be written – was composed to be performed liturgically on Saints’ days (as opposed to ordinary Sundays). Most notably, it also contains, in the *Laudate Dominum,* one of the most sublime melodic lines in Mozart’s sacred choral output.

*Dixit Dominus* alternates chorus and soloists in an energetic triple time movement, much of which is homophonic (chordal) in movement. As with his operatic output, Mozart knows how to accentuate the drama of the words, with flying choral parts for *‘virgam virtutis tuae’*, unison writing at *‘Juravit Dominus’*, and a grinding to a halt at the phrase *‘Judicabit in nationibus’*. Curiously, while the young Mozart appears bound by conventions that date back to baroque times (such as cadential *hemiolas*), he shows the ability to abandon such traditions, for instance, when it comes to setting the *Gloria.* In this movement (and in the *Magnificat*) the soloists take over at the start of the section, rather upstaging the choir in the process. The *Confitebor* is steadier and more solid, but its shift up a third to E flat major gives a sense of moving forward nevertheless. Again, choir and soloists alternate, but the choral soprano line in particular has a very high and demanding tessitura – one of several signs that this work was penned almost immediately after one of Mozart’s finest operatic works, *Idomineo.* *Beatus vir* returns to the busy nature of the opening movement – this time in G major. This is perhaps the movement most akin to Mozart’s symphonic output, in its abundance of ornamental features – in particular for the violins. *Laudate pueri* is the most old-fashioned movement in its structure. It is set as a conventional fugue, with four main sets of entries of the initial material (heard first in the basses). These are dovetailed with variations on the subject (such as its inversion), and on the countersubject – a falling scalic motif heard first in the tenors at the start of the second round of entries of the fugal subject. As has been previously mentioned, the *Laudate Dominum* is sung by the soprano solo, with a choral reprise for the *Gloria*, and the soloist appearing again in the *Amens.* This is indeed Mozart at his most sublime, and it is little wonder that this is the section of the work that is best known. The *Magnificat* starts with a majestic adagio - reminiscent of the double dotted baroque overture. In the main allegro, sections for the soprano soloist, and eventually the solo quartet again intersperse with the choral entries. Much of the music is repeated (from the soprano soloist’s *Suscipit Israel*), this time staying firmly in the original key of C major, where the *Gloria* is played out mostly in triadic and arpeggiatic features.

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| **1. *Dixit* *Dominus* (Psalm 110)**  *Dixit Dominus Domino meo; Sede a dextris meis, Donec ponam inimicos tuos Scabellum pedum tuorum. Virgam virtutis tuae emittet Dominus ex Sion: dominare In medio inimicorum tuorum. Tecum principium in die virtutis tuae, In splendoribus sanctorum: Ex utero ante luciferum Genui te. Juravit Dominus, Et non poenitebit eum, Tu es sacerdos in aeternum Secundum ordinem Melchisedech. Dominus a dextris tuis, Confregit in die irae suae reges. Judicabit in nationibus, Implebit ruinas: Conquasabit capita in terra multorum. De torrente in via bibet, Propterea exaltabit caput. Gloria Patri et Filio et Spiritui Sancto. Sicut erat in principio, et nunc, et semper. Et in saecula saeculorum. Amen.* | The Lord said to my Lord; Sit at my right hand, Until I place your enemies As a footstool for your feet. The rod of your power The Lord will send forth from Zion: rule In the midst of your enemies. Sovereignty is with you on the day of your strength, In the splendor of the Holy Ones: Out of the womb before the light I begot you. The Lord has sworn, And will not repent of it: You are priest forever According to the order of Melchisedech. The Lord at your right hand Crushes kings in the day of His wrath. He will pass judgment on the nations; He will pile up calamities, And shatter heads in many lands. He will drink from the rushing stream on the way; Therefore He shall lift up His head. Glory to the Father and to the Son and to the Holy Spirit,  as it was in the beginning, is now, and forever,  and for generations of generations. Amen. |
| **2. *Confitebor* (Psalm 111)** *Confitebor tibi Domine, In toto corde meo; In consilio justorum, Et congregatione. Magna opera Domini, Exquisita in omnes voluntates ejus. Confessio et magnificentia opus ejus; Et justitia ejus manetIn saeculum saeculi. Memoriam fecit mirabilium suorum, Misericors et miserator Dominus. Escam dedit timentibus se. Memor erit in saeculum Testamenti sui. Virtutem operum suorum Annuntiabit populo suo. Ut det illis Hereditatem gentium; Opera manuum ejus Veritas et judicium. Fidelia omnia mandata ejus, Confirmata in saeculum saeculi, Facta in veritate et aequitate. Redemptionem misit Dominus Populo suo; Mandavit in aeternum testamentum suum. Sanctum et terribile nomen ejus: Initium sapientiae timor Domini; Intellectus bonus omnibus Facientibus eum. Laudatio ejus manet In saeculum saeculi. Gloria Patri et Filio et Spiritui Sancto. Sicut erat in principio, et nunc, et semper. Et in saecula saeculorum. Amen.* | I acknowledge you, o Lord, With my whole heart; In the council of the just And in the congregation. Great are the works of the Lord, Chosen by all His desires. I acknowledge as well the magnificence of His deeds; And His justice endures From generation to generation. He has made memorials of His miracles, A merciful and compassionate Lord. He gives food to those that fear Him. He will remember forever His covenant. The power of His works Will be announced to His people. So that He may give them The inheritance of the nations; The works of His hands Are truth and justice. All His commandments are faithful, Confirmed from generation to generation, Made in truth and fairness. The Lord has sent salvation To His people; He has given His covenant for eternity. Holy and awesome is His name; The fear of the Lord is the beginning of wisdom; All who practice it Have a good understanding. His praise endures From generation to generation. Glory to the Father and to the Son and to the Holy Spirit,  as it was in the beginning, is now, and forever,  and for generations of generations. Amen. |
| **3. *Beatus Vir* (Psalm 112)** *Beatus vir qui timet Dominum, In mandatis ejus volet nimis. Potens in terra erit semen ejus, Generatio rectorum benedicetur. Gloria et divitiae in domo ejus, Et justitia ejus manet In saeculum saeculi. Exortum est in tenebris lumen rectis, Misericors et miserator et justus. Jucundus homo, Qui miseretur et commodat, Disponet sermones suos in judicio. Quia in aeternum non commovebitur. In memoria aeterna erit justus, Ab auditione mala non timebit. Paratum cor ejus sperare in Domino. Confirmatum est cor ejus; Non commovebitur Donec despiciat inimicos suos. Dispersit, dedit pauperibus, Justitia ejus manet In saeculum saeculi. Cornu ejus exaltabitur in gloria. Peccator videbit et irascetur, Dentibus suis fremet et tabescet; Desiderium peccatorum peribit. Gloria Patri et Filio et Spiritui Sancto. Sicut erat in principio, et nunc, et semper. Et in saecula saeculorum. Amen.* | Blessed is the man who fears the Lord, Who greatly delights in His commandments. His seed will be potent on the earth, The generation of the righteous will be blessed. Glory and wealth will be in his house, And his righteousness will endure From generation to generation. A light has arisen in the dark for the upright; Merciful, compassionate, and just. Happy is the man Who is compassionate and generous, Who chooses his words with discretion; For he will never be disturbed. The just will be eternally remembered, And will not fear evil tidings. His heart is ready to trust in the Lord. His heart is strengthened; He will not be troubled Until he looks down upon his enemies. He disperses and gives to the poor, His righteousness will endure From generation to generation. His horn will be exalted in glory. The sinner will see and be angered, Will gnash his teeth and sulk; The desires of sinners will perish. Glory to the Father and to the Son and to the Holy Spirit,  as it was in the beginning, is now, and forever,  and for generations of generations. Amen. |
| **4. *Laudate Pueri* (Psalm 113)** *Laudate pueri Dominum, Laudate nomen Domini. Sit nomen Domini benedictum ex hoc Nunc et usque in saeculum. A solis ortu usque et ad occasum, Laudabile nomen Domini. Excelsus super omnes gentes Dominus, Et super coelos gloria ejus. Quis sicut Dominus Deus noster, Qui in altis habitat, Et humilia respicit in coelo et in terra? Suscitans a terra inopem Et de stercore erigens pauperem: Ut collocet eum Cum principibus populi sui. Qui habitare facit sterilem In domo, matrem filiorum laetantem. Gloria Patri et Filio et Spiritui Sancto. Sicut erat in principio, et nunc, et semper. Et in saecula saeculorum. Amen.* | Praise the Lord, O sons, Praise the name of the Lord. May the name of the Lord be blessed from henceforth And forevermore. From the rising of the sun to its setting, The name of the Lord is praiseworthy. The Lord is exalted above all people, And His glory is above the heavens. Who is like the Lord our God, Who dwells on high And regards the lowly in heaven and on earth? Supporting the needy on the earth, And raising up the poor from the dust; In order to place him With the princes of His people. Who makes the barren one to dwell In a house as the happy mother of children. Glory to the Father and to the Son and to the Holy Spirit,  as it was in the beginning, is now, and forever,  and for generations of generations. Amen. |
| **5. *Laudate Dominum* (Psalm 117)** *Laudate Dominum omnes gentes; Laudate eum, omnes populi. Quoniam confirmata est Super nos misericordia ejus, Et veritas Domini manet in aeternum.  Gloria Patri et Filio et Spiritui Sancto. Sicut erat in principio, et nunc, et semper*. *Et in saecula saeculorum. Amen.* | Praise the Lord, all nations; Praise Him, all people. For His has bestowed His mercy upon us, And the truth of the Lord endures forever. Glory to the Father and to the Son and to the Holy Spirit,  as it was in the beginning, is now, and forever,  and for generations of generations. Amen. |
| **6. *Magnificat*** *Magnificat anima mea Dominum. Et exultavit spiritus meus in Deo salutari meo. Quia respexit humilitatem ancillae suae. Ecce enim ex hoc beatam me dicent omnes generationes. Quia fecit mihi magna, qui potens est, et sanctum nomen eius. Et misericordia a progenie in progenies, timentibus eum. Fecit potentiam in bracchio suo, dispersit superbos mente cordis sui. Deposuit potentes de sede et exaltavit humiles. Esurientes implevit bonis, et divites dimisit inanes. Suscepit Israel puerum suum recordatus misericordie suae. Sicut locutus est ad patres nostros, Abraham et semini eius in saecula. Gloria Patri et Filio et Spiritui Sancto, sicut erat in principio et nunc et in saecula saeculorum, Amen.* | My soul magnifies the Lord. And my spirit rejoices in God my Saviour. For He has regarded the lowliness of His handmaiden.  Behold, from henceforth, I will be called blessed by all generations. For the Mighty One has done great things for me, and holy is His name. His mercy is for those who fear Him from generation to generation. He has shown strength with His arm, He has scattered the proud in the thoughts of their hearts. He has brought down the powerful from their thrones and lifted up the lowly. He has filled the hungry with good things, and sent the rich away empty. He has helped His servant Israel in remembrance of His mercy. According to the promise He made to our ancestors, to Abraham and to His descendants forever. Glory to the Father and to the Son and to the Holy Spirit,  as it was in the beginning, is now, and forever,  and for generations of generations. Amen. |

**Alexandra Cowell – *soprano***

British-American soprano Alexandra Cowell began her musical training as a flautist, studying in the UK, US and Canada. She trained at the San Francisco Conservatory of Music, and received her Bachelor’s degree in Flute Performance from Indiana University. She began pursuing a career in opera in 2008 with Opera San Jose, a residential company in Northern California. Favourite roles include Mother, Sandman and Dew Fairy in Humperdinck’s *Hansel and Gretel*, Bianca in Puccini’s *La Rondine*, and Poussette in Massenet’s *Manon*. She was the founder and Performance Coordinator of First Street Opera Singers in San Jose, California, and is a regular blogger for iCadenza, a recently-formed artist representation company in Southern California. She is currently pursuing a Masters of Arts in Opera Performance at the Royal Welsh College of Music and Drama in Cardiff, where she will be performing the role of Female Chorus in Britten’s *The Rape of Lucretia* in March 2013.

**Dawn Marion Burns – *mezzo-soprano***

Dawn is a Belfast-born mezzo-soprano. She is currently a student on the MA Opera course at the Royal Welsh College of Music and Drama. In September 2012 she won Northern Ireland Opera's Festival of Voice competition, becoming the company's 'Voice of 2012'. During the Festival she worked extensively with Kathryn Harries and David Gowland. She was subsequently invited to sing alongside American soprano Barbara Bonney in a gala concert in Belfast. Last summer Dawn worked in the chorus of Tchaikovsky's *The Queen of Spades* with Grange Park Opera, and she has recently finished performances of Wagner's *The Flying Dutchman* with NI Opera in Belfast. Her operatic roles include Dido (*Dido and Aeneas*), Ida (*Die Fledermaus*), Marcellina (*Le nozze di Figaro*) and Third Lady (*The Magic Flute*). In August, Dawn was a soloist in the BBC National Chorus of Wales' performance of Bernstein's *Mass* at the BBC Proms. This summer, she will perform the *Mass* in Montpelliers, France. She also sang in Debussy's *Le Martrye de Saint Sébastien* at the BBC Proms later that month. Dawn has performed with numerous choral societies around the country; works include Handel's *Messiah*, Mozart's *Requiem and* Haydn's *Theresienmesse.*

**Ben Smith – *tenor***

Welsh lyric tenor Ben Smith currently studies voice at the Royal College of Music with Justin Lavender and receives coaching from Stephen Varcoe, where he is an RCM Scholar supported by the Sir Peter and Lady Walters Award. Since the start of 2011, he has been studying with the world-renowned tenor, Dr Stuart Burrows OBE. Ben is the recipient of the 2012/2013 Welsh Association of Male Choirs Music Award. His interest in singing began when he joined the Pontypridd Male Voice Choir in April 2009. In September of the same year, after a successful audition for Only Men Aloud, he was chosen to feature on the BBC2 series Young Welsh Tenors, which documented the discovery of his voice. Numerous TV appearances have followed, including two series of Only Men Aloud for Avanti / S4C and a debut appearance on the Album entitled *In Festive Mood,* and has toured the UK extensively with the same group. In the summer of 2012, Ben performed with Only Men Aloud at the opening ceremony of the London 2012 Olympic Games, the National Eisteddfod and on a concert tour of Wales. Recently, he achieved an Associate of Trinity College London Diploma in singing, gaining a Distinction. Ben has been appointed Principal Artist with Cor Meibion Pontypridd, travelling to Spain with them for a concert tour in May 2012. Recent solo performances include a concert of Sondheim with the RCM Musical Theatre Society. Ben looks forward to forthcoming engagements including Bach Cantatas BWV 119 and 140 with the RCM Chamber Choir and Baroque Orchestra and is delighted to be named as soloist for the National Remembrance Concert at St David's Hall, Cardiff.

**Robert Glyndwr Garland - *bass***

Robert was born in Northampton and began an interest in music from an early age, jointly studying violin and clarinet before realising his love was with singing. He sang with the National Youth Choir of Great Britain with whom he progressed to both Baritone Section Leader and a member of their professional choir, Laudibus. He completed his undergraduate degree in Vocal Studies at the Royal Welsh College of Music and Drama in 2011, under the tutelage of Janet Price and Jane Samuel. Upon graduating he was elected as Students’ Union President, a job he undertook while partaking in singing engagements outside of office hours. During his time in Cardiff he was a Bass Lay Clerk at Llandaff Cathedral, Cardiff and a member of Classical Brit award winning choir Only Men Aloud!with whom he toured the UK, recorded disks and filmed a television series. Training and experience include participating in Master Classes with Rebecca Evans and Adrian Thompson. Throughout his time in Cardiff, Robert worked with Opera’r Ddraig, a Cardiff based opera company, with whom he sang Figaro and Aeneas. In addition to classical repertoire, Robert also sang in the premier of a contemporary opera in the Richard Burton Theatre, Cardiff. While being extremely passionate about opera, Robert also performs regularly as a concert soloist; highlights include: Bernstein’s *Mass* under Kristjan Järvi (Royal Albert Hall, BBC Proms), Mozart’s *Requiem* (Royal College of Organists), CPE Bach’s *Magnificat* (Kington Choral Society), Gounod’s *St Cecelia Mass* (Bookham Choral Society), Bach’s *St John Passion* (Chepstow Choral Society), soloist on BBC Music Magazine Cover CD (Laudibus) and Vaughan Williams’ *Mass in G* (National Youth Choir of Great Britain).

**Graham Bull – *Conductor and Musical Director***

Graham Bull has conducted Chepstow Choral Society since May 1998. He learnt the piano and sung in the local church choir from the age of 6, and soon started to compose music – having his first hymn tune used liturgically when he was 8. The rigours of life at cathedral school in Oxford under Simon Preston and Nicholas Cleobury confirmed a love of choral music and gave him his first taste of conducting. It also afforded a chance career on the stage, through opportunity to perform minor roles in Gilbert and Sullivan operas with the D’Oyly Carte Opera Company for several years. Graduate and post-graduate work at Exeter University specialised in conducting and composition, and led to many composition commissions as well as conducting roles with three orchestras and two choirs.

On moving to Chepstow in 1983, he took up the position of Organist and Choirmaster at St Mary’s Church – building numbers and standards in the choir, and presenting many acclaimed orchestral concerts. He relinquished the post in 1988 to become Director of Music and Head of Performing Arts at a leading school in Gloucestershire – a position he still holds.

From 1987 he sang for and conducted the Exeter Cathedral Chamber Choir, directing the services during cathedral choir holidays in provincial cathedrals from Truro to Durham, as well as in St Paul’s Cathedral and Westminster Abbey in London. During 12 years with the BBC National Chorus of Wales he sung all the major choral repertoire under many inspirational conductors including Simon Rattle, Neville Mariner and John Elliott Gardiner, broadcasting frequently for BBC Radio 3 and BBC Television, and recording commercial CDs.

Compositions include orchestral and chamber works, numerous church anthems, and forays into a variety of other genres – from radio jingles and documentary music and embarrassingly cheesy pop songs!

**TONIGHT’S ORCHESTRA**

Chepstow Choral Society has actively pursued a policy of supporting young professional musicians whenever it is possible for several years, and is delighted to welcome this evening our orchestra, many of whom have played for us in past concerts. Our orchestra members are drawn from a wide area, some travelling considerable distances to be with us this evening, and we have once again aimed to include as many young instrumentalists as is possible.

The Society extends huge thanks to all the orchestra members for their enthusiasm and commitment. We are indebted to leader **Paula Kempton,** We hope, and believe, that our audience will continue to respond in the positive manner which has been so evident in recent times – without these professional instrumentalists the future of the music which is being presented to the Chepstow audience this evening would be in serious doubt.

**Violins Double Bass** Paula Kempton (leader) Robin Davies Rolette de Montet Sarah Newman **Trombones** Gareth Davies Jake Durham Colette Hazen Lloyd Pierce Elliot Kempton Owain Thomas Rosemary Greenfields

**Violas Cellos** Tim HarrisonLaura Newman Benjamin Newton Edward Kempton

**Organ Continuo** Marjorie Duerden

**CCS welcomes new members!**

Singing lifts the spirits and brings happiness to those that do it! Singing with other people in a choir also gives a sense of collective pleasure and everyone in Chepstow Choral Society is a member for a prime purpose – they love singing. We welcome new singers in all voice sections – soprano, alto, tenor and bass. If you would like to sing with us, we would love to hear from you.

We do not have a formal audition policy. Prospective members should contact Marjorie Duerden (tel. 01291 623310 or through the website link). We ask that new members kindly be prepared to give Marjorie some details about any previous choral experience, any musical background (e.g., ability to play an instrument), capability in reading music, and whether they know which voice section (soprano, alto, tenor or bass) they feel is most appropriate for them. New members may be asked to give a short voice test after some weeks, solely for the Musical Director and Assistant to be able to position them correctly within the voice section. ***No-one*** is excluded from singing membership on grounds of lack of previous choral experience, ability to play instruments, etc, and, indeed, many members have joined us without any of these experiences.

Prospective members may be interested to read our “Short history of Chepstow Choral Society” on the website.

**PATRONS OF CHEPSTOW CHORAL SOCIETY**

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| --- | --- |
| Mr Stewart Anderton | Mr Michael Barnes |
| Ms Hilary Beach | Mr Alun Beeden |
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| Mr Charles Toole | Dr P. Volans |
| Mr Reg. Wells | Mr & Mrs John Whatmore |

***Patrons, Supporters and Friends***

Chepstow Choral Society strives to promote and encourage the art of music within the community by giving two or more public concert performances of choral music per year, often with orchestral accompaniment. While presenting these programmes, we foster and support young and aspiring musicians. This can only be done with financial support from the community as our ticket sales rarely cover the costs of our concerts.

In return for your annual subscription (minimum £30.00) you will receive: a complimentary ticket for each concert; an invitation to our Patrons’ Supporters’ and Friends’ evening and your name will be printed in each concert programme.

You will also have the satisfaction of knowing that your patronage will help us to arrange concerts confident in the knowledge that we have a secure income to cover at least some of our costs.

If you would like to join us please complete the membership form and return to:-

***Jean Parkes, Patrons and Membership Secretary, 13 Orchard Avenue, Chepstow NP16 5RD*** or contact on 01291 620414.



**Chepstow Choral Society : Musical Director Graham Bull**

***Patrons, Supporters and Friends***

Title (Mr. Mrs. Dr. Other)……… Tel.No.:- …………………

Forename or Initials:- ………………………………………………..

Surname:-……………………………………………………………...

Address…………………………………………………………………

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www.chepstowchoralsociety.org.uk