



Chepstow Choral Society

Conducted by Graham Bull

Presents

A Very British Affair

A celebration of British choral music

with special guests

CCS Brass & Percussionists

Peter Cook – Organ

Saturday, 21st April 2018

St Mary's Priory Church, Chepstow, 7.30pm

CCS is affiliated to Ty Cerdd – Music Centre Wales and Making Music – The National Federation of Music Societies Registered charity no. 1127098

Welcome to our Spring Concert!

It is with great pleasure that I warmly welcome you all to St. Mary's Priory Church this evening to join us for our spring concert. Our inspiration for this programme has come as this year we celebrate a number of very British historical milestones – 100 years of the RAF and Votes for Women; 100 years since the death of one of our best loved composers, Hubert Parry; 65 years since the Queen's coronation, the excitement of the upcoming Royal wedding and imminent birth of a Royal baby. And of course today, April 21st is the Queen's 92nd birthday. I hope you agree, all of that is definitely worth celebrating!

We will be performing beautiful British music from Rutter, Stainer, Parry and Vaughan Williams – some of which was performed at the Coronation in 1953.

We are delighted to welcome back Peter Cook, our organist for this evening, and CCS Brass and Percussion. Thank you for joining us and for bringing this music alive with us.

We are forever grateful to the team at St. Mary's and to our front of house team who work tirelessly to ensure a smooth performance. Their support and assistance is greatly appreciated.

May I thank you all, on behalf of Chepstow Choral Society, for your continued support, encouragement and enthusiasm for without it great works such as these would not be able to be performed in Chepstow.

Sue Carter Chair, Chepstow Choral Society.

Forthcoming concerts by Chepstow Choral Society

Wednesday July 4th, 2018, 7.00pm at the Arts Hall, Chepstow School
Music for Independence Day - including Broadway & Gilbert & Sullivan.

Sunday Nov 4th 2018. 3.00pm St Mary's Church, Chepstow
World War 1 Remembrance Concert

Sunday Dec 9th 2018. 3.00pm St Mary's Church, Chepstow
Traditional Christmas Concert

www.chepstowchoralsociety.org.uk

@ChepstowChoral

www.facebook.com/ChepstowChoral/

Programme

All People That On Earth Do Dwell	R Vaughan Williams
O Taste & See	R Vaughan Williams
I Was Glad	Hubert Parry
ORGAN : Fantasy	Harold Darke
I Saw The Lord	John Stainer
Long Since, in Egypt's Pleasant Land	Hubert Parry
Blest Pair of Sirens	Hubert Parry

INTERVAL

Sing We and Chant It	Thomas Morley
Come Away, Sweet love	Thomas Greaves
Fairest Isle	Henry Purcell
Te Deum	John Rutter
ORGAN : Finale (Symphony No 2 in F)	Alec Rowley
Gloria	John Rutter

Please turn off all electronic devices, including mobile phones and cameras, throughout the performance. Thank you.

All People That on Earth Do Dwell**Vaughan Williams (1875-1958)****O Taste and See****Vaughan Williams (1875-1958)****I Was Glad****Hubert Parry (1848-1918)**

Over the centuries coronations and other royal occasions have provided rich musical material that has been performed with some frequency for many years. Coronation music by Purcell and Handel is still performed with regularity, centuries after composition. For the coronation of Elizabeth II in June 1953 a large number of orchestral and choral items from previous royal services were performed as well as several commissions from leading contemporary British composers. The trio of items sung tonight are among the more familiar of these. The tune for All People That on Earth Do Dwell comes originally from an early 16th century Genevan psalter, and the familiar words are a metrical setting of Psalm 100. For the coronation he rearranged this for choir, organ and orchestra – later adapted for fanfare brass. O Taste and See was sung as a communion motet, and is a setting of a verse from Psalm 34. Parry's rousing I Was Glad (again a psalm-setting, this time Psalm 122) was written for the coronation of Edward VII in 1902, and has been sung at all four 20th century coronations.

I Saw the Lord**John Stainer (1840-1901)**

John Stainer was an organist and choirmaster, particularly at St Paul's Cathedral, London in the late 1800s, and also wrote coronation music for Edward VII in 1902. His compositions are principally liturgical choral works, and among the finest of his anthems, I Saw the Lord is a double choir setting of words from Isaiah. Typical for Victorian part-song writing, much of this is chordal in nature (perhaps bearing the huge acoustic of St Paul's in mind), but does go into polyphonic textures on a couple of occasions, most notably at the words '... and his house was filled with smoke.' The anthem ends with a prayer of unity, and is often therefore associated with Trinity Sunday.

Long Since, in Egypt's Pleasant Land**Hubert Parry (1848-1918)**

The hymn Dear Lord and Father of Mankind, now one of the nation's favourites, began life as the ballad of Meshullemeth ('Long since in Egypt's plenteous land') in Act I of Judith, an oratorio Parry wrote in 1888. After Parry's death, George Gilbert Stocks, the head of music at Repton School, adapted the music to the words of John Greenleaf Whittier for the school's hymn book, at which time the melody became known as REPTON. Tonight's performance is of the original ballad, and sung by sopranos and altos together. It tells of the Israelites' release from Egyptian captivity, their time in the wilderness, and their eventual arrival at the Promised Land.

Blest Pair of Sirens

Hubert Parry (1848-1918)

In 1887, Charles Stanford asked Parry to write a work for a concert by the Bach Choir to commemorate Queen Victoria's Golden Jubilee. He took the opportunity to set words of the 17th century poet John Milton, invoking the 'blest pair of sirens...Voice and Verse...' to 'wed your divine sounds', 'that we on earth with undiscording voice may rightly answer that melodious noise...'. The work was an instant success, and has been a huge favourite with choirs and audiences ever since.

Sing We and Chant It

Thomas Morley (1557-1603)

Come Away, Sweet love

Thomas Greaves (1570-1604)

Fairest Isle

Henry Purcell (1659-1695)

Unaccompanied madrigals were among the crowning choral glories of the first Elizabethan era. Typically chordal for large sections, but with occasional polyphonic sections these settings of secular verse were often about love and relationships, and mirrored art of the time with its characters and backdrops from Ancient Greek mythology. There were often examples of word-painting (listen out for the choir's literal 'running in and out...' in Come Away, Sweet Love), and few madrigals escaped the near-obligatory fa-la-la refrain. Fairest Isle comes from a later time, and is taken from Purcell's opera King Arthur. In many ways, however, it shows hallmarks of the earlier madrigal style, albeit in a more restrained and dignified way.

Te Deum

John Rutter (b.1946)

John Rutter wrote this setting of the Te Deum for a thanksgiving service in Canterbury Cathedral in 1988. At 7 minutes long (short!) it could easily be used liturgically in many other circumstances but, as with many of his choral works, in its orchestral arrangement, or as in tonight's setting for organ, brass and percussion it takes on a festive feel. The Te Deum is typical of Rutter's style in so many ways. It has rhythmic vigour from the start; it is highly melodic and singable, and notable for lush harmonies. Whilst tonal in the traditional sense it travels through a large number of keys, before finally making its way back to the C major the piece started in. It is worth listening out for the influences of Vaughan Williams in the sopranos' and altos' parallel chords on the word 'praise' (at the tenor and bass 'the glorious company of the apostles'), and of Elgar in the supreme melody of the final section 'vouchsafe, O Lord to keep us this day without sin.' – surely a nod to the trio sections of the Pomp and Circumstance Marches, and a most satisfyingly majestic way to conclude the work.

Gloria

John Rutter (b.1946)

John Rutter's Gloria was commissioned by the Voices of Mel Olson, Omaha, Nebraska, and the composer directed the first performance on the occasion of his first visit to the United States in May 1974. Unlike the liturgical Te Deum, the Gloria is a more substantial piece in 3 movements and is designed as a concert work, again with organ, brass and percussion accompaniment. The outer movements are exuberant and lively, and are contrasted with a more reflective and introspective central section. The opening Gloria material makes a triumphal reappearance as the whole work comes to its conclusion.

Graham Bull – Conductor and Musical Director

Graham started his musical career as a chorister at Christ Church Cathedral School, Oxford. He gained his Music degree from Exeter University in 1981, specialising in conducting and composition. As a member of the BBC National Chorus of Wales for many years, he enjoyed singing under many leading conductors including Simon Rattle, Neville Marriner and John Elliott Gardiner, and being involved in countless broadcasts and recordings for BBC Radio 3 and TV, including several BBC Proms concerts. During the 1980s and 90s he also sung for and conducted the Cathedral Chamber Choir – directing services in St Paul's Cathedral and Westminster Abbey, as well as in provincial city cathedrals. Graham was appointed Musical Director of Chepstow Choral Society in 1998 and has helped the choir to build an enviable repertoire of classics and less frequently performed works. He is also Principal Conductor of Bristol Millennium Orchestra.

Peter Cook - Organ

was born in Surrey. Following his parent's move to the West Country he was educated at Newton Abbott Grammar School and became organist of his local village church at the age of 16. Peter received his musical education at the London College of Music and was subsequently appointed Director of Music at the London Nautical School in 1973. Peter spent nine years at LNS organising and conducting concerts with the school choir at various venues including Southwark Cathedral and the Royal Naval College at Greenwich.

From 1977 to 1999 Peter was organist at St Mark's, Surbiton where he developed and enlarged the choir, as a result of which they sang in a number of England's Cathedrals including St Paul's, Southwark, Chichester, Winchester, Exeter,

Ripon, Hereford, Norwich, Wells and Lichfield. Throughout this period he continued his career as a freelance musician.

In 1975 Peter was appointed as an examiner to the LCM board by the late William Lloyd Webber. Peter also taught at the LCM's Junior College from the early 1970s and was appointed its Director in 1995, a post which he held until his retirement in 2010.

Since retiring from full time work at the LCM in 2010, Peter has remained on the board of examiners and continues to examine throughout the UK. He now lives in Wimborne Minster Dorset and plays locally at St Thomas More, Iford. He also deputises at other local churches, including the Minster as required and has continued to be active in various musical spheres since retirement.

Peter is currently Secretary to the Trustees of the Friends of Wimborne Minster and is also a trustee of the Friends of the Musicians' Chapel in London.

Tonight's CCS Brass & Percussion Players :

Trumpets

Stuart Ellsmore

Tom Chevron

Martin Rodgers

Paul Harris

Trombones

Garfield Austin

Luke Gilbert

William Hall

Tuba

Simon Derrick

Percussion

David Rowe

Tom Hooper

Patrons, Supporters and Friends

CCS promotes and encourages music within the community through its concerts. We particularly foster and support young and aspiring musicians but our ticket sales rarely cover our costs of our concerts. Patrons (minimum subscription £30) receive a complimentary ticket for each concert, an invitation to our Patrons' evenings and their names are printed in each concert programme. This patronage helps us to arrange concerts confident that we can cover at least some of our costs. If you would like to join us please contact *Jean Parkes, Membership & Patrons Secretary, 13 Orchard Avenue, Chepstow NP16 5RD* or contact on 01291 620414.

PATRONS OF CHEPSTOW CHORAL SOCIETY

Mr Stewart Anderton	Mr John Whatmore & Dr Kathy Whatmore
Dr Jonathan Carter	Ms S. K. Chesters
Mrs P. Cook	Mr T. Copestake
Mrs Barbara Walters	Mr W. Croft
Mr David T.C. Davies MP	Mrs Meg Driver
Prof Brian I. Duerden CBE	Mrs Mildred Duerden
Mr B. & Mrs H. Evans	Mr Vince Bevan
Mr H. & Mrs C. Green	Mr Richard Ham
Mrs Christine Heuger	Mr R. & Mrs J. Hunt
Mrs Jane Jordan	Mr R. Killick (Midway Steel Services)
Major Doug Lawrence & Mrs Iris Lawrence	Mr Richard Lemon
Mr Robert Lovett	Mrs Angela Moore
Mrs D. Morris	Dr P.P. Morton
Mrs Peggy Mullins	Mr Alan Parkes
Ms Catherine Parkes	Mr Bernard Pope
Mr John Rogers	St John's-on-the-Hill School
Mr J. & Mrs N. Shaw	Mrs Pauline M. Shorrock
Dr P.D. & Mrs D.J. Thompson	Mrs V. Thompson
	Mr Charles Toole
Mrs K. Thornton & Mr P. Gelling	Ms Hilary Beach

CCS welcomes new members! Choral singing lifts the spirits and gives a sense of collective pleasure, and everyone in CCS is a member because they love singing – and we welcome new singers in all voice sections. We do not have a formal audition policy and prospective members should contact Marjorie Duerden (tel. 01291 623310) or through the website link www.chepstowchoralsociety.org.uk . No-one is excluded on grounds of lack of previous choral experience, ability to play instruments, etc, - just come and enjoy singing!