



Chepstow Choral Society



Musical Director – Graham Bull

with the

CCS Orchestra (*leader* – Paula Kempton)

present

***Vivaldi* – Gloria**

***Schubert* – Mass in G**

***Haydn* – Nelson Mass**

Saturday, 21st March, 2015

St Mary's Priory Church, Chepstow, 7.30 pm

Charlotte Ives	<i>soprano</i>
Siân Menna	<i>mezzo-soprano</i>
Ben Smith	<i>tenor</i>
Edward Price	<i>baritone</i>

CCS is affiliated to Ty Cerdd – Music Centre Wales
and Making Music



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Passiontide Concert 2015

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 our four soloists and members of the Chepstow Choral Society Orchestra.

The works of Vivaldi, Schubert and Haydn 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 2015. 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 these would not be able to be performed in Chepstow.

Sue Carter

Chairman, Chepstow Choral Society

The next CCS concert!

Saturday, June 27th, 2015; 7.30pm

Choral Classics for Summer – followed by light refreshments

St Mary's Priory Church, Chepstow

www.chepstowchoralsociety.org.uk

Programme

Gloria

Gloria
Et In Terra Pax Hominibus
Laudamus Te
Gratias Agimus Tibi
Propter Magnum Glorium
Domine Deus

Antonio Vivaldi (1678-1741)

Domine Fili Unigenite
Domine Deus, Agnus Dei
Qui Tollis Peccata Mundi
Qui Sedes ad Dexteram
Quoniam Tu Solus Sanctus
Cum Sancto Spiritu

Vivaldi was the son of a musician in the Basilica of St Marco in Venice, and was involved in church music as a violinist from an early age. He was not originally destined for a musical career, and he was ordained in 1703, though his priestly duties were limited through ill health, and his first real employment was as a violin teacher at the Ospedale della Pieta – a charitable orphanage for girls in the city. For the next ten years he composed occasional instrumental music, but when the Pieta's Maestro di Coro took long-term leave, Vivaldi took over his post, and stayed there until a year before his death. It was in this position that he wrote his many hundreds of concerti for his young charges to perform. Liturgical music was also required, and among Vivaldi's output for the Pieta are two settings of the Gloria.

The one performed tonight has become his most popular choral work in recent decades – having strangely only been rediscovered in modern times in 1939. It is scored for strings and continuo, with oboe and trumpet solos in some of the movements. The movements are split between solos for two female soloists and chorus and the styles are varied too. The opening *Gloria* section has a concerto-like accompaniment, while *Propter Magnum Glorium* is set as a fugato. *Domine Fili Unigenite* uses dotted rhythms in the French style, and the last movement, *Cum Sancto Spiritu*, is a reworking of the same movement of a Gloria by a contemporary of Vivaldi, Ruggieri.

Mass in G

Franz Schubert (1797-1828)

Kyrie Eleison

Gloria

Credo

Sanctus

Benedictus

Agnus Dei

Like many composers of the classical period, Schubert gained his earliest musical training as a chorister – initially at a small parish church in Lichtental, a province of Vienna, and later at St Stephen's Cathedral in the city itself.

Between the ages of 17 and 19 he also taught at his father's school. Four short masses were written at this time – possibly all for performance at Lichtental. The Mass in G, his second setting, was penned in six days between 2nd and 7th March 1815, so tonight's performance celebrates 200 years since its first hearing. It is the best known and most frequently performed of the 'early' Lichtental settings.

As a student and a chorister, Schubert would have come across many settings of the Mass in the Classical style, particularly those of Haydn and Mozart, and he would certainly have known the conventions of the day regarding chorus versus solo, and the nuances of orchestration pertinent to certain sections of the text. Nevertheless, the solo work is sensitively scored, and the fact that the *Kyrie* and *Agnus Dei* sections are given over to beautiful melodic lines (for Soprano) shows a personal and devotional side that rarely appears elsewhere in Schubert's youthful works.

The *Credo* is also set simply, and almost wholly homophonically, with harmonic rather than melodic or textural interest driving the movement on. Between these movements, the *Gloria* is the most festive and grand of the work, particularly as it is set in the military key of D. The *Sanctus* is short and concise with a traditional fugato for the 'Osanna'. The *Benedictus* is given over to the three soloists, and treated canonically, with a choral repeat of the 'Osanna' at the end.

This setting shows a young master writing fluently if simply for a local parish group, but it bears all the hallmarks of the great writer that Schubert became over the rest of his brief life.

Interval

Nelson Mass

Joseph Haydn (1732-1809)

Kyrie Eleison

Gloria

Qui Tollis

Quoniam Tu Solus

Credo

Et Incarnatus

Et Resurrexit

Sanctus

Benedictus

Agnus Dei

Dona Nobis Pacem

The *Nelson Mass* was the third of six mass settings written between 1796 and 1802 to commemorate the Name Day of Princess Maria Esterhazy – wife of Prince Esterhazy in whose service Haydn spent so much of his professional career. The composition was completed during the summer of 1798 and originally entitled simply *Missa*. In a later catalogue Haydn labelled it *Missa in Angustiis* – a translation of which might be *Mass in the Time of Affliction*. The context of this might well have been the ongoing hostilities between Austria and France (Haydn had written a *Mass in Time of War* only two years previously), though the orchestration (no woodwind) also points to the fact that the Prince had recently temporarily disbanded his wind players – austerity, it appears, is not a wholly 21st century phenomenon.

A further title emerged when a triumphant Admiral Nelson and Lady Hamilton passed through Austria in September 1800 and stayed at Eisenstadt as guests of the Esterhazys – Nelson having been the victor at The Battle of Abukir against the French in August 1798 – just as Haydn was penning the Mass performed this evening. It appears to have been among the works performed during Nelson's stay, and by the time of its first publication in 1803, the title link with Nelson was firmly established in Austria and Southern Germany.

Curiously, in England (though more understandable in France) the Nelson title was slow to be adopted, and until recently it was known as *The Imperial Mass* after its erroneous link to the coronation of a French Emperor that took place in 1765!

The mass is set around the tonal centre of D – with some sections, such as the opening *Kyrie*, in the solemn key of D minor, and others (the openings of the *Gloria*, *Credo*, *Sanctus* and the final *Dona Nobis Pacem*) in the more triumphant and positive key of D major. Further sections – notably central ones – are in the closely related keys of G major and B minor.

As with Schubert's G major setting, much of the choral work is chordal (the final sections of the *Gloria* and *Credo* being the exceptions), and there is often an accompanimental role in the soloists' quieter sections.

Of note also is one of Haydn's musical games which appears in the opening of the *Credo*. Here the words form a list of Christian beliefs – the Church's 'canon'. Haydn's response is to set its vocal entirety as a 2-part musical 'canon' – Sopranos and Tenors always being one bar ahead of Altos and Basses.

The orchestration of the *Nelson Mass* differs from the other five late masses, being for strings and organ only, but with parts for kettle drums and trumpets in the outer movements. Later 19th century versions added woodwind instruments - giving a fuller-bodied sound, but obscuring the austere nature of Haydn's original writing which is restored for tonight's performance.

Charlotte Ives - soprano

Born into a long line of musicians, Charlotte grew up in Chichester, West Sussex. She graduated from the University of Exeter with a BA (Hons) in Music, where she specialised in solo and ensemble vocal performance. She continued her vocal studies with the distinguished vocal teacher Jane Highfield (Royal Academy of Music and the Guildhall School of Music and Drama) and took a PGCE in Music and a PG Cert. in Opera at the University of London.

Charlotte appears regularly as a soloist in both recital and oratorio. She recently gave the prestigious Martindale Sidwell Memorial Recital in Hampstead, with a programme of Purcell, Mozart, Weill and Richard Rodney Bennett. Her recent oratorio repertoire includes Haydn's *Creation*, *Nelson Mass* and *Missa Cellensis*, Mozart's *Requiem*, Dvorak's *Te Deum*, Vaughan Williams' *Benedicite*, Fauré's *Requiem*, Bach's *St John Passion*, Bach's Cantata *Wachet auf ruft uns die Stimme*, Schubert's *Mass in G*, Brahms' *Requiem*, Handel's *Dixit Dominus*, Haydn's *Missa Sancti Nicolai*, Vivaldi's *Gloria*, and Rutter's *Magnificat* and *Requiem*. She has performed in many prestigious venues including the Royal Albert Hall, Royal Festival Hall, St. Paul's Cathedral, Sadler's Wells, St John's Smith Square and Arundel Castle, and was delighted to be asked to sing at Buckingham Palace at a concert to celebrate the sixtieth birthday of HRH The Prince of Wales.

Charlotte has also appeared on the concert platform with many leading vocal ensembles including the Tallis Scholars, Philharmonia Voices, Aurora Nova, Orpheus Britannicus Vocal Consort, Geoffrey Mitchell Choir and the chorus of the Hanover Band. She recently performed with Philharmonia Voices in Vaughan Williams' *The Pilgrims Progress* at Sadler's Wells and *Three Shakespeare Songs* at the Royal Festival Hall, both under the baton of the late Richard Hickox, and also in a performance of Messiaen's *La Transfiguration* under Kent Nagano in celebration of

the composer's centenary year. Other engagements have included a performance at the Arundel Festival, and appearances with the sell-out comedy string trio Pluck at the Purcell Room on the South Bank and the Arts Theatre in London's West End. Additional recent highlights include a concert of Mendelssohn's *Hymn of Praise* as part of the Chichester Festivities, a special presentation of Bunyan's *The Pilgrims' Progress* with readings by the veteran actor Timothy West at the Tunbridge Wells Festival and a performance of Beethoven's only opera *Fidelio* at the BBC Proms under Daniel Barenboim, shown live on BBC2.

Charlotte is much enjoying her return to singing after taking a break for the birth of her daughter Isabelle in February 2011 and of her son Joshua in February 2013.

Siân Menna – *mezzo-soprano*

Siân Menna is an honours graduate of the Royal College of Music in singing and piano. She has worked with many leading orchestras and conductors with performances including Mozart *Requiem* (The Sixteen and Harry Christophers) Haydn *Paukenmesse* (Ulster Orchestra and David Hill), Rossini *Petite Messe Solennelle* (King's Consort), Haydn *Nelson Mass* and Copland *In the Beginning* (Britten Sinfonia and The Choir of St John's College, Cambridge), Mozart *Vesperae Solennes de Confessore* (Royal Philharmonic Orchestra and John Rutter) and Handel *Messiah* (BBC Concert Orchestra and Stephen Cleobury).

Siân also appears regularly with Choral Societies throughout the UK and her repertoire includes Bach's *Passions*, Durufle *Requiem*, Mozart *Mass in C Minor*, Copland *In the Beginning*, Elgar *The Dream of Gerontius* and Verdi *Requiem*, and, recently, Tippett *A Child of our Time*.

Siân's discography includes the première recording of Bantock *Omar Khyyam* with the BBC Symphony Orchestra and Vernon Handley, the BBC Singer's recording of Tippett Choral Music ("The angular solo is admirably sung by Siân Menna" MusicWeb International April 2007) and Second Woman in Judith Weir's *The Vanishing Bridegroom* with the BBC Symphony Orchestra conducted by Martin Brabbins.

Operatic roles include La Ciesca (*Gianni Schicchi*), Dido (*Dido and Aeneas*), the Beggar Woman (*Death in Venice*), and the young widow in Janacek's *Osud* performed at the BBC Proms. Siân was a staff member of the BBC Singers from 2001-2010 and also sings regularly with leading choirs and ensembles such as The Sixteen, The Gabrieli Consort and The King's Consort.

Ben Smith – tenor

Welsh Tenor Ben Smith is in his third year of studies at the Royal College of Music under the tutelage of Justin Lavender and Gary Matthewman where he is an RCM Scholar generously supported by the Sir Peter and Lady Walters Soirée d'Or Award and the William Gibbs Education Trust. Ben was awarded the Geraint Morris Memorial Prize from the Association of Male Choirs in South Wales during 2012/2013 after support from Dr Stuart Burrows and Côr Meibion Pontypridd. Ben was highly commended at the RCM English Song Competition and was also a finalist of the Courtney Kenny Award 2013. Ben holds a distinction grade Associate of Trinity College London Diploma. In September 2009 after securing a place in the internationally renowned Welsh choir Only Men Aloud, Ben was chosen to be featured in the BBC2 series Young Welsh Tenors, which documented the discovery of his voice. Numerous TV appearances have followed, including the London 2012 Olympic Games Opening Ceremony, OMA TV series and special programmes for S4C. He is also experienced in the recording studio and regularly performs on the biggest stages in the UK. Ben's most recent solo performances include a performance at Cardiff's St David's Hall. On the oratorio platform he has performed Handel's *Messiah*, Mendelssohn's *Elijah* and Stainer's *Crucifixion*. Operatic repertoire includes: Tamino, *The Magic Flute*; Sir Walter Raleigh, *Merrie England*; Tybalt, *Romeo and Juliette*; and First Sailor *Dido and Aeneas* performed at the Bath International Early Music festival with Ashley Solomon and ensemble Florilegium. In the summer of 2014, Ben toured North America with Only Men Aloud appearing for the British Consulate in Chicago and at the North American Festival of Wales, Minneapolis.

Edward Price - baritone

This season has seen versatile baritone Edward Price give his full operatic debut as Monterone (*Rigoletto*) with Opera Loki. He has given performances of *Messiah*, *Dream of Gerontius*, *St John Passion*, *St Matthew Passion*, *Elijah*, Mozart *Requiem* and *Carmina Burana*. Other recent highlights are Steuermann (*Tristan und Isolde*) at the BBC Proms, *Dream of Gerontius* at the Thaxted Festival, *Messiah* with the Hanover Band, Eusebio (*Belisario*) at the Barbican and recorded for Opera Rara and Bruckner *Mass in F minor* at the Canterbury Festival. In 2008 Edward gave the world première of Carl Rütti's *Requiem* with the Bach Choir and David Hill subsequently recording it to critical acclaim.

Edward's extensive oratorio repertoire includes *War Requiem*, *Child of our Time*, *Elijah*, *Dream of Gerontius*, *Carmina Burana*, the Requiems of Verdi, Faure, Durufle and Mozart, *Creation*, *Messiah* and all of Bach's major choral works. He has also sung several operatic roles in concert & semi-staged performances including 2nd Prisoner (*Fidelio*), English Clerk (*Death in Venice*), Eldest Son (*Vanishing*

Bridegroom) and Narumov (*Pique Dame*). In 2011 Edward gave the prestigious Sidwell Recital in Hampstead Parish Church with a programme including Britten *Songs & Proverbs of William Blake*. He has also performed Schumann's *Dichterliebe* at Southside House, Wimbledon and given a recital of Haydn songs with members of the BBC Philharmonic in the Bridgewater Hall.

Edward has been a member of the BBC Singers since 2001 and with them has performed with many of the world's leading conductors and orchestras. He also takes a keen interest in outreach projects. These have included leading workshops on Tallis *Spem in Alium* and Tippett *A Child of our Time*, working with primary and secondary school children and being a team leader in spin-off events from BBC TV's *Over the Rainbow* and *I'd do Anything*.

Graham Bull – Conductor and Musical Director

Graham Bull 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 a host of 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 Exeter Cathedral Chamber Choir – directing services in St Paul's Cathedral and Westminster Abbey in London, as well as in provincial city cathedrals.

Graham took up the role of 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.

TONIGHT'S ORCHESTRA

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

Paula Kempton (Leader)
Sarah Newman
Gareth Davies
Colette Hazen
Elliot Kempton
Rosemary Greenfields
Sophie Hunter-Silverstone

Violas

Heather Walker
Lowri Thomas

Cellos

Laura Newman
Edward Kempton

Double Bass

Robin Davies

Trumpets

Adam Denman
Josh Barber

Oboes

Llinos Jones

Percussion

David Rowe

Keyboard Continuo Marjorie Duerden

CCS always welcomes new members!

Singing lifts the spirits and brings happiness to those that do it! – singing in a choir also gives a sense of collective pleasure. Everyone in CCS just loves 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). **No-one** is excluded from singing membership on grounds of lack of previous choral experience, ability to play instruments, etc, - many members have joined without any of these experiences.

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Chepstow Choral Society strives to promote and encourage the art of music within the community by giving three 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

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