 **Chepstow Choral Society**

present

**A Selection of Beautiful Music for a Summer Evening**

Wednesday, 26th June, 2013

The Arts Hall, Chepstow School and Leisure Centre, 7.30pm

*Featuring:*

Graham Bull *conductor*

Marjorie Duerden *piano*

Kempton String Ensemble

*Followed by refreshments*

CCS is affiliated to Ty Cerdd – Music Centre Wales  and Making Music (The National Federation of Music Societies)

Registered charity no. 1127098

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

 **Summer Concert 2013**

On behalf of Chepstow Choral Society may I warmly welcome you all to our Summer Concert - A Selection of Beautiful Music for a Summer Evening. Come rain or shine it promises to be a wonderful evening!

It is with great pleasure that we welcome back Paula Kempton and her String Ensemble.

Thank you for supporting us in keeping choral music alive in Chepstow. Chepstow Choral Society is extremely keen to recruit new members. 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.

I would like to take this opportunity to thank our front of house team who constantly work behind the scenes to ensure a smooth performance.

Please join us after this performance for light refreshments and a drink.

Sue Carter.

*Chair, Chepstow Choral Society*

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

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**The next CCS concerts and activities!**

*Saturday, October 5th, 2013, 2.00- 6.00pm:* ***an open choral workshop –*** all welcome to come and sing popular choruses from Handel’s Messiah, Faure’s Requiem etc at the Arts Hall, Chepstow School and Leisure Centre

*Sunday, December 8th, 2013, 3.00pm:* ***A Festival of Christmas Music and Readings*** at St Mary’s Priory Church, Chepstow

*Saturday, April 5th, 2014: G F Handel,* ***Messiah*** *with the CCS Orchestra* at St Mary’s Priory Church, Chepstow

**Programme**

**Jesu, Joy of Man’s Desiring**  J.S Bach *from Cantata No. 147*

**Cantique de Jean Racine** *(Op. 11)*Gabriel Fauré

**Panis Angelicus** César Franck

**How Lovely is Thy Dwelling Place** Johannes Brahms *from A German Requiem, Op.45*

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***Kempton String Ensemble***

**Sarabanda** Corelli

**Banges Herzelein** Fuchs

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**Psalm 23** *(Op. 132)*  Franz Schubert

**The Lord is my Shepherd (Psalm 23)** Howard Goodall

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***Kempton String Ensemble***

**La Cumparsita** Rodriguez

**El Choclo** Villoldo

**La Payanca**  Berto

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**Bushes and Briars** R. Vaughan Williams

**The Turtle Dove** R. Vaughan Williams

**Just as the Tide was Flowing** R. Vaughan Williams

***Very brief interval***

**I Have a Song to Sing-O** W.S. Gilbert and A. Sullivan *from Yeoman of the Guard*

**The Nightmare Song** W.S. Gilbert and A. Sullivan *from Iolanthe*

**Les Miserables (medley)** C-M.Schonberg and H. Kretzmar (arr. Ed Lojeski)

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***Kempton String Ensemble***

**Tuxedo Junction** Erskine Hawkins, William Johnson and Julian Dash

**Lullaby of Birdland** Shearing

**Let’s Call The Whole Thing Off** Gershwin

**Moon River** Mancini

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***Community songs*** *(audience and choir)* ***from***

(What shall we do with the ) **Drunken Sailor**

**Side by Side**

**Molly Malone**

(There’ll be bluebirds over the) **White Cliffs of Dover**

**Oom-pah-pah**

**Any Dream Will Do**

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***Finale***

**The Teddy Bears’ Picnic** John Bratton (arr. Andrew Carter)

**I Do Like To Be Beside the Seaside** John A. Glover-Kind (arr. Andrew Carter)

**Community Songs**

***Drunken Sailor***

What shall we do with the drunken sailor? Early in the morning.

*Chorus:* Hooray! And up she rises. Early in the morning.

Put him in the long-boat and make him bale her. Early in the morning.

*Chorus:* Hooray! And up she rises. Early in the morning.

Put him in the guardroom till he gets sober. Early in the morning.

*Chorus:* Hooray! And up she rises. Early in the morning.

What shall we do with a drunken soldier? Early in the morning.

***Side by Side***

Oh, we ain't got a barrel of money, maybe we're ragged and funny

But we'll travel along, singing a song side by side

Don't know what's comin' tomorrow, maybe it's trouble and sorrow

But we'll travel the road, sharing our load side by side

Through all kinds of weather, what if the sky should fall

Just as long as we're together, it doesn't matter at all

When they've all had their quarrels and parted, we'll be the same as we started

Just a-travelling along Singing a song side by side

***Molly Malone***

In Dublin's fair city, where the girls are so pretty I first set my eyes on sweet Molly Malone
As she wheeled her wheelbarrow through streets broad and narrow

Crying cockles and mussels alive a-live O!
A-live a-live O! A-live a-live O! Crying cockles and mussels alive a-live O!

She died of a fever and no one could save her and that was the end of sweet Molly Malone
Now her ghost wheels her barrow through streets broad and narrow
Crying cockles and mussels alive a-live O!

A-live a-live O! A-live a-live O! Crying cockles and mussels alive a-live O!

***White Cliffs of Dover***

There'll be bluebirds over the white cliffs of Dover, tomorrow, just you wait and see.
There'll be love and laughter and peace ever after, tomorrow, when the world is free

The shepherd will tend his sheep, the valley will bloom again.
And Jimmy will go to sleep in his own little room again.

There'll be bluebirds over the white cliffs of Dover, tomorrow, just you wait and see.
There'll be love and laughter and peace ever after, tomorrow, when the world is free.

***Oom-pah-pah***

There's a little ditty they're singing in the city, ‘specially when they've been on the gin or the beer
If you've got the patience, your own imaginations will tell you just exactly what you want to hear...

*Chorus:* Oom-pah-pah! Oom-pah-pah! That's how it goes, Oom-pah-pah! Oom-pah-pah! Ev'ryone knows.
They all suppose what they want to suppose when they hear...oom-pah-pah!!

Mister Percy Snodgrass would often have the odd glass, but never when he thought anybody could see.
Secretly he'd buy it, and drink it on the quiet, and dream he was an Earl with a girl on each knee!

*Chorus:* Oom-pah-pah! Oom-pah-pah! That's how it goes, Oom-pah-pah! Oom-pah-pah! Ev'ryone knows.
They all suppose what they want to suppose when they hear...oom-pah-pah!!

Pretty little Sally goes walking down the alley, displays her pretty ankles to all of the men.
They could see her garters, but not for free-and-gratis, an inch or two, and then she knows when to say when!

*Chorus:* Oom-pah-pah! Oom-pah-pah! That's how it goes, Oom-pah-pah! Oom-pah-pah! Ev'ryone knows.
They all suppose what they want to suppose when they hear...oom-pah-pah!!

***Any Dream Will Do***

I closed my eyes, drew back the curtain to see for certain what I thought I knew
Far far away, someone was weeping, but the world was sleeping - any dream will do.

I wore my coat, with golden lining, bright colours shining, wonderful and new
And in the east, the dawn was breaking, and the world was waking - any dream will do.

A crash of drums, a flash of light, my golden coat flew out of sight
The colours faded into darkness I was left alone

May I return to the beginning, the light is dimming, and the dream is too
The world and I, we are still waiting, still hesitating - any dream will do.

**This evening’s programme** comprises a collection of beautiful individual items from sacred and secular traditions, music theatre and music hall.

The first group consists of four well-known pieces, three of which come from larger works.

*Jesus Bleibet meine Freude* is the final movement of the cantata *Herz und Mund und Tat und Leben* (BWV 147) written by J S Bach in Weimar in 1716 for use on the Fourth Sunday in Advent. The text is one of gratitude to and confident faith in Jesus as a personal saviour. In a further version written in 1723, by which time Bach was now working in Leipzig, he added oboes, trumpets and timpani – orchestration usually reserved for festive and celebratory texts, as we hope this evening’s performance will show. Over subsequent years, and particularly in the 20th century, translations and context have become rather removed from Bach’s original intentions. He would probably be surprised to hear the version often sung nowadays with gentle dignity and reflection at weddings and other formal occasions to the translation of *Jesu Joy of Man’s Desiring*.

Faure’s setting of *Cantique de Jean Racine* was penned in 1864 as a graduation piece, winning prizes and establishing him as professional composer. The text comes from Racine’s *Hymnes traduites du Breviaire romain* of 1688, these being a paraphrase of a medieval hymn for Matins. A translation includes ‘… we break the silence of the peaceful night, Saviour Devine, cast your eyes upon us…O Christ, look with favour upon your chosen people now gathered here to praise you…’

*Panis Angelicus* is part of a sacred text written by St Thomas Aquinas for the Feast of Corpus Christi. This particular section was intended for use at Communion – the words translating as ‘The bread of Angels becomes the bread of Men…’ Although it has been set by plenty of composers, tonight’s version by the young Cesar Franck, written in 1872, and included in his *Messe a trios voix*, is the best-known.

*Wie lieblich sind deine Wohnungen* is the fourth and central movement of a large orchestral setting of philosophically chosen rather than religiously liturgical texts, that form Brahms’ largest single work – *Eine deutches Requiem (A German Requiem)*. This was completed a year later than Faure’s setting of the *Cantique*, and was prompted by both the death of Brahms’ mother and that of his close friend the composer Robert Schumann. The words, taken from Psalm 84, translate as ‘How lovely are Thy dwellings fair, O Lord of Hosts, my soul longeth and fainteth for the courts of the Lord…’

After a short instrumental interlude there are two contrasting settings of another well-known biblical text, The Lord is My Shepherd (Psalm 23). The first, *Gott ist mein Hirt, mir wird nichts mangeln* is a setting for four-part Sopranos and Altos and piano by Schubert, and written in 1820, while the second, by the British composer Howard Goodall, will be familiar to audiences as the theme music for the BBC comedy ‘The Vicar of Dibley’.

Following a second short instrumental interlude, we round off the first part of our programme with 3 folk-song arrangements by Vaughan Williams – all written shortly before or after the First World War, and all dealing with different aspects of love and relationships. In *Bushes and Briars*, an Essex folk-song, the singer relates how he has overheard ‘…my own true love’ musing on how to let her real feelings be known to him. By contrast, in *The Turtle Dove* the lover professes his anguish at having to leave his ‘…fair bonny lass…’ swearing his faithfulness while he is gone. *Just As the Tide Was Flowing* strikes a more cheery note, with the jolly sailor meeting and instantly falling in love with his ‘…fair pretty maid…’

**The second part** of this evening’s concert features music of a rather more light-hearted ilk.

Gilbert and Sullivan’s wonderful late 19th century operettas still provide a rich vein of musical repertoire, and the political satire of the libretti still has much to say, the contents of which *Private Eye* would be proud to have produced, even if the format of the stage shows can appear a little too Victorian to some nowadays.

We have chosen two songs – originally for soloists, but sung this evening in excellent choral arrangements. As with Vaughan Williams’ folk-song arrangements, these both reflect on love, in each case unrequited. *I Have a Song to Sing-O* from The Yeomen of the Guard is originally sung by the travelling jester Jack Point and his stage companion Elsie, who unwittingly doesn’t realise that this song is actually about Jack’s love for her. *The Nightmare Song* comes from Iolanthe, a show that has surely one of the strangest of all theatrical plots. As if mixing a troupe of fairies with Members of the (late Victorian) House of Lords isn’t chaotic enough, this song is sung by the Lord Chancellor, who has rather unfortunately fallen in love with a young lady of whom he is meant to be the legal guardian! No wonder he can’t sleep…

*Les Miserables* based on Victor Hugo’s 1862 novel of the same name, is a musical success from the 1980s, the enthusiasm for which shows no sign of waning, and the recent award-winning film version has inspired yet further audiences. For this evening’s concert we are presenting a medley of several of the most memorable of the songs – though there are others that could just as easily have been added.

Following a final contribution from this evening’s instrumental soloists we thought the audience might like to join in some singing, so this is an opportunity for everyone to become involved as performers.

The choir came up with some suggestions a few months ago, and the words included in this programme are the ones that made it to the end. We hope you will enjoy both being involved, and the songs the choir has chosen for you to join in with. Of course, if you find yourselves joining in very enthusiastically, there are always regular Wednesday evening rehearsals to get involved with too…

## Our programme concludes with a couple of songs that became established through Music Hall of the early 1900s. *The Teddy Bear’s Picnic* started as an instrumental number by American music-theatre and Tin Pan Alley composer John W Bratton. Written in 1907, it was used as backing music to many silent movies before an Irish songwriter, Jimmy Kennedy, added the familiar words in 1932. Kennedy lived (and is buried) in Staplegrove (near Taunton), and it is generally thought that the small wooded area between the church and the scout hut in Staplegrove are the inspiration for the lyrics.*I Do Like to Be Beside the Seaside* was also written in 1907 by John A Glover-Kind, and made famous by music-hall singer Mark Sheridan in a 1909 recording. The lyrics reflect the Edwardian British working-class fashion for annual summer holidays to the seaside.

**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!

**Marjorie Duerden – *Piano/Keyboard and Assistant Musical Director***

Marjorie commenced piano lessons on her eighth birthday and it was her principal instrumental study (with Doreen Stanfield) during her graduate course at the London College of Music (1967-1970). After teaching posts in Lancashire and Midlothian, she moved to Sheffield where she established a successful and thriving piano teaching practice. In addition to her piano work, Marjorie has always retained her love for choral singing, which developed when at Nelson Grammar School (Lancashire), where she was fortunate to be a student of Dr Colin Hand, and through her college days, when she was involved in all the college choral groups. She also sang with the London Student Chorale, and between 1976 and 1991 was a singing & committee member of Sheffield Philharmonic Chorus. There were additional opportunities to sing with the Halle Chorus during this period, and Marjorie has fond and lasting memories of singing many of the great choral masterpieces with some of the most prominent national and international conductors of the time.

After coming to Chepstow in 1991, she joined Chepstow Choral Society and her musical activity centred on choral singing for several years, but in 2001 she also became the Society’s piano accompanist. This has resulted in performances in many of the Society’s concerts in recent years in both a solo and accompanying capacity, with Marjorie being privileged to play in some concerts requiring specific piano involvement – most notably, Rossini’s *Petite Messe Solennelle* (2004), Carl Orff’s *Carmina Burana* andBrahms’s *Liebeslieder* (2008, both piano duet) – along with *Salute for Trafalgar* (2005), Coleridge-Taylor’s *Hiawatha’s Wedding* (2010) and many other concert items since 2004. She also enjoys playing continuo with the orchestra as required, and sings with the Society when possible!

In recent years Marjorie has equally enjoyed the privilege of accompanying soloists not only at CCS concerts, but also for a variety of others, in recitals, and playing with various ensembles, both locally and further afield. Marjorie continues to have a deep interest and enthusiasm for choral singing, and is hugely supportive of choral societies like Chepstow Choral Society, who continue to make “live” choral performances a reality in the smaller towns and areas of our nation.

**Edward, Emmanuel and Elliot Kempton – *string ensemble***

Edward, EmmanuelandElliot are students at Chepstow Comprehensive School and are actively involved in the music department there. Edward is a member of the Greater Gwent Youth Orchestra and Elliot is a member of the National Children's Orchestra; both also play regularly with the Brecknock Sinfonia. All have played solos in concerts and competitions, including the South Glamorgan Music Festival, where Edward came 1st in the Bach prize and Emmanuel won the Intermediate Recital prize. Emmanuel also won the 2011 Gwent Junior Musician prize with Elliot coming second. Aside from music, all three love football, and Emmanuel is a keen photographer with his own website. Edward and Emmanuel have now joined their mother Paula (CCS Orchestra leader) to form *Three’s Company*, providing music for a range of private and public events (www.twoscompanystringduo.co.uk).

**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.

***IF YOU WOULD LIKE TO TRY US OUT……………….***

Come and join us for our **OPEN CHORAL WORKSHOP** and sing popular choruses from Handel’s Messiah, Faure’s Requiem etc at the Arts Hall, Chepstow School and Leisure Centre, on **Saturday, October 5th, 2.00-6.00 pm**

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***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.

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