 **Chepstow Choral Society** 

present

**A Festival of Music for a Summer Evening**

Wednesday, 25th June, 2014

The Arts Hall, Chepstow School and Leisure Centre, 7.00pm

*Featuring:*

Graham Bull *conductor*

Marjorie Duerden *piano*

Michael Lowe *baritone*

The Kempton Quartet

*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 2014**

Chepstow Choral Society is delighted to welcome you all to our Summer Concert – A Festival of Music for a Summer Evening

It is with great pleasure that we welcome Michael Lowe, an outstanding young baritone, and the Kempton Quartet to join us tonight in a wonderful evening of music. All are talented musicians from the Chepstow area.

May I take this opportunity to thank you, our audience, for supporting the Society in keeping choral music alive in Chepstow. Without your support and encouragement this would not be possible.

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

Thank you to 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

*Chairman, Chepstow Choral Society*

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

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**The next CCS concerts and activities!**

*Sunday, November 2nd, 2014, 3.00pm:* ***A******Commemoration of 1914, WW1*** at St Mary’s Priory Church, Chepstow

*Sunday, December 14th, 2014, 3.00pm:* ***A Festival of Christmas Music and Readings*** at St Mary’s Priory Church, Chepstow

*Saturday, March 22nd, 2015:* ***Passiontide concert*** at St Mary’s Priory Church, Chepstow

**Programme**

**The Lord Gave The Word**  G.F. Handel *from Messiah*

**Hostias** W.A. Mozart *from Requiem*

**Be Not Afraid** FelixMendelssohn *from Elijah*

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***Kempton Trio***

**Three miniatures for String Trio** Frank Bridge

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**Shakespeare Songs** R. Vaughan Williams

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***Michael Lowe***

**The Vagabond** R. Vaughan Williams

**Standchen** Schubert

**Se Vuol Ballare**  W.A. Mozart *from The Marriage of Figaro*

***with choir***

**Libera Me** Gabriel Faure *from Requiem*

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**The Ash Grove** G. Jacobs

**Down by the Sally Gardens**  J. Vine

**Blow Away the Morning Dew** R.O. Morris

***Very brief interval***

***Part 2***

**The Goslings** Frank Bridge

**Christopher Robin is Saying His Prayers** Frazer Simpson

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***Kempton String Quartet***

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**Rodgers & Hammerstein medley** arr. Mac Huff

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***Michael Lowe (with choir)***

**When Britain Really Ruled the Waves** W.S. Gilbert and A. Sullivan *from Iolanthe*

**We’ll Gather Lilacs** IvorNovello

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***Musical Hall Medley*** *(audience and choir)*  arr. Peter Lawson

**Put on your tat-ta little girlie; I’ll be your sweetheart; Danny Boy; After the ball; She was one of the early birds; Somebody stole my gal; I do like to be beside the seaside; Oh, Oh, Antonio; Daisy Bell; Daddy wouldn’t buy me a bow-wow; Let’s all go down the Strand; Lily of Laguna; It’s a long way to Tipperary**

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***Finale***

**Their Sound is Gone Out** G.F. Handel *from Messiah*

**Music Hall Medley**

**PUT ON YOUR TAT-TA LITTLE GIRLIE** (Fred Leigh)

Put on your tat-ta little girlie, do,do what I want you to!

Far from the busy hurley burley, I’ve got lots to say to you!

My head’s completely twirly whirly, my girl I want you to be,

Put on your ta-ta, your pretty little ta-ta,

And come out ‘A ta-ta’ with me , and come out ‘A ta-ta ‘ with me!

**(piano intro) I’LL BE YOUR SWEETHEART** (Harry Dacre)

I’ll be your sweetheart, if you’ will be mine –

All my life, I’ll be your Valentine –

Bluebells I’ve gathered, keep them and be true,

When I’m a man, my plan

Will be to marry you!

**(piano intro) DANNY BOY** (Frederick E Weatherly, Londonderry Air)

Oh Danny Boy, the pipes, the pipes are calling

From glen to glen, and down the mountainside,

The summer’s gone, and all the flowers are dying,

‘Tis you, ‘tis you must go, and I must hide.

But come ye back when summer’s in the meadow,

Or when the valley’s hushed and white with snow –

‘Tis I’ll be there in sunshine or in shadow,

Oh Danny boy, oh Danny boy, I love you so.

**(piano intro) AFTER THE BALL** (Charles K Harris)

After the ball is over, after the break of morn,

After the dancers leaving, after the stars are gone;

Many a heart is aching, if you could read them all,

Many the hopes that have vanished, after the ball!

**(piano intro) SHE WAS ONE OF THE EARLY BIRDS** (T W Connor)

She was a dear little dicky bird,” tweet, tweet tweet”, she went,

Sweetly she sang to me til all my money was spent;

Then she went off song – we parted on fighting terms,

She was one of the early birds, and I was one of the worms –

**(piano intro) SOMEBODY STOLE MY GAL** (Leo Wood)

Somebody stole my gal, somebody stole my pal,

Somebody came and took her away,

She didn’t even say she was leavin’.

The kisses I loved so, he’s getting now, I know ---

And gee! I know that she ---

Would come to me – if she could see –

Her broken hearted, lonesome pal ,

Somebody stole my gal.

**(piano intro) I DO LIKE TO BE BESIDE THE SEASIDE (**John A Glover-Kind)

Oh! I do like to be beside the seaside, I do like to be beside the sea!

I do like to stroll upon the prom, prom, prom,

Where the brass band plays “ tiddely om-pom-pom!”

So just let me be beside the seaside, I’ll be beside myself with glee,

For there’s lots of girls beside, I should like to be beside,

Beside the seaside, beside the sea!

**(piano intro)OH! OH! ANTONIO** (Dan Lipton, music Clarence W Murphy)

Oh, Oh Antonio, he’s gone away –

Left me alone- ee- o, all on my own- ee- o,

I want to meet him with his new sweetheart,

Then up will go Antonio and his ice- cream cart!

**(piano intro) DAISY BELL (**Harry Dacre)

Daisy, Daisy, give me your answer, do,

I’m half crazy, all for the love of you,

It won’t be a stylish marriage, I can’t afford a carriage,

But you’ll look sweet upon a seat of a bicycle made for two

**(piano intro) DADDY WOULDN’T BUY ME A BOW-WOW** (Joseph Tabrar)

Daddy wouldn’t buy me a bow-wow, bow-wow! (repeat)

I’ve got a little cat, And I’m very fond of that,

But I’d rather have a bow-wow-wow!

**(piano intro) LET’S ALL GO DOWN THE STRAND!** (Harry Castling, music Clarence W. Murphy)

Let’s all go down the Strand! (‘ave a banana!), let’s all go down the Strand!

I’ll be leader, you can march behind –

Come with me and see what we can find –

Let’s all go down the Strand (‘ave a banana!), Oh what a happy land!

That’s the place for fun and noise, all among the girls and boys,

So let’s all go down the Strand!

**(piano intro) LILY OF LAGUNA** (Leslie Stuart)

She’s my lady-love, she is my dove, my baby love,

She’s no gal for sitting down to dream,

She’s the only girl Laguna knows;

I know she likes me, I know she likes me, because she said so,

She is my Lily of Laguna, she is my lily and my rose.

**(piano intro) IT’S A LONG WAY TO TIPPERARY** (Jack Judge & Harry Williams)

It’s a long way to Tipperary, it’s a long way to go,

I’s a long way to Tipperary, to the sweetest girl I know!
Goodbye, Piccadilly, farewell Leicester Square!

It’s a long long way to Tipperary, but my heart’s right there (repeat).

**TONIGHT’S PROGRAMME**

Choosing a programme for a “Summer Festival” is never quite as straightforward as it may seem, with the wealth of music available, and the scope allowed! Tonight’s programme has the aim of mixing some wonderful classical choruses with equally delightful part songs, some beautiful instrumental ensemble pieces and well known and loved solo baritone songs – and let it never be forgotten that “musicals” have long been established as very much a part and parcel of our musical heritage!.

The classical choruses that the choir will sing this evening cover distinct eras – the 2 items from Handel’s *Messiah*, composed in 1742, being very much in the “baroque” period, whereas the *Hostias* from Mozart’s *Requiem* evolves from the “classical” era of composition of the 18th century. In what is commonly known as the “Romantic” era, Mendelssohn’s oratorio *Elijah* produced some of the finest choruses in the 19th century choral repertoire, as the one selected for this evening (*Be Not Afraid)* clearly illustrates. The contrasting *Libera Me* from Faure’s beautiful *Requiem* represents another differing style, that of late 19th/early 20th century, so different from the theatrical setting of operatic composer Verdi.

The selection of part songs for this performance includes two of Vaughan Williams’ *Shakespeare Songs*, which clearly demonstrate his genius in capturing intricate and absorbing harmonies with much atmosphere, whereas the more traditional “folk song” element is evident in *The Ash Grove,* *Down By the Sally Gardens* and *Blow Away the Morning Dew –* and two further part songs, *The Goslings* and *Christopher Robin is saying his Prayers* may well meet with very differing reactions from the audience!

When the history of 20th century music is finally assessed in its entirety, the names of Rodgers and Hammerstein will surely feature – and quite rightly so, being amongst the most successful of partnerships and producing so many wonderful musicals and Broadway shows. The medley you will hear tonight features many of the famous songs (how many will you spot, and from which show, we wonder?) and once again we reflect on earlier partnerships (W.S. Gilbert and Arthur Sullivan, who are represented this evening with one item) and the succeeding ones which are now very much part of our current musical culture.

This year being the Centenary of the outbreak of World War 1, we have deliberately chosen to feature some of the popular songs that were so prevalent in the run-up to that dreadful period, and a time when the Music Hall was one of the most popular forms of musical entertainment. We hope you will join with us and sing along with some of the songs of a bygone age, but which are still often heard today!

Finally, we welcome once again Paula, Edward, Manni and Elliot Kempton, no strangers now to Chepstow Choral Society, whom we know will delight us all with their performances, and also Michael Lowe, a young baritone who is making his first appearance with us, and will sing three solo items, as well as joining with the choir in the *Libera Me* and *When Britain Really Ruled the Waves.*

We hope you will enjoy our “Summer Festival” and the wide range of music offered in the programme. Thank you for all your support.

**Michael Lowe – *Baritone***

Michael is from Chepstow and currently studies with Eric Roberts at the Royal Welsh College of Music and Drama. Over the past year, Michael has been a finalist in both the *Kathleen Ferrier Society Bursary for Young Singers* competition and the Dunvant *Welsh Musical Theatre Young Singer of the Year* competition as well as appearing in the Royal Welsh College of Music and Drama’s production of Mozart’s *The Magic Flute* at Sherman Cymru.

In 2011, Michael made his operatic debut with the Welsh National Youth Opera, originating the role of Sam in their production of *The Sleeper*, a role he later reprised at the 2011 Tête à Tête Opera Festival in London. He returned to Tête à Tête in 2013, in Richard Barnard and Alan Harris’s brand new opera *The Hidden Valley*.

Michael is equally experienced in Musical Theatre and, whilst at Welsh National Youth Opera, took part in a Musical Theatre master class given by Mary King. Musical Theatre credits include: Captain Von Trapp in *The Sound of Music ,* Enrico Castelli in *Copacabana*, Judge Turpin in *Sweeney Todd: The Demon Barber of Fleet Street*, Javert in *Les Misérables,* and the world premiere recording of *My Land’s Shore*.

Future plans include the First Night of the 2014 BBC Proms at the Royal Albert Hall, London with the BBC National Chorus of Wales.

**Kempton String Quartet**

Edward, Manni, and Elliot Kempton are all pupils at Chepstow Comprehensive School and take an active part in the school’s musical productions. They perform regularly together as a trio and past events have included playing for the popular lunchtime concert series at St Mary’s Parish Church, Chepstow (2013), concerts in St James’ Church Devauden, St Arvan’s Parish Church and Itton village hall, taking part in the finals of the National Festival of Youth (2012) and playing as guests for Chepstow Choral Society. As individuals, they have each made their mark as musicians. Elliot won the Gwent Young Musician Trophy in 2012 and in January this year he performed the Bach Double Violin concerto in Brecon Cathedral with Brecknock Sinfonia, playing alongside his father Laurence Kempton; they will perform this work again in May. Elliot and Edward both play in Brecknock Sinfonia as well as playing for the orchestra of Chepstow Choral Society. Manni won the Young Recital Prize in the South Glamorgan Festival for Young Musicians in 2010 and also the Gwent Young Musician Trophy in 2011; he has been teaching the guitar for a year. Both Edward and Manni join their mother, Paula Kempton in Threescompanytrio which plays for weddings, parties and corporate events. Aside from their musical activities, the boys are keen football supporters and table tennis fanatics! They also enjoy walking, cycling and camping together.

**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 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, developed when at Nelson Grammar School, Lancashire, where she was fortunate to be a student of Dr Colin Hand, and continued through her college days, when she was involved in all the college choral groups, also singing with the London Student Chorale. Between 1976 and 1991 she was a singing and committee member of Sheffield Philharmonic Chorus. Opportunities also arose to join with the Halle Chorus during this period, and Marjorie has fond lasting memories of singing many of the great choral masterpieces with several 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*, Carl Orff’s *Carmina Burana* andBrahms’s *Liebeslieder* (both piano duet), *Salute for Trafalgar 2005*, Coleridge-Taylor’s *Hiawatha’s Wedding*, and many other concert items since 2004. She also enjoys playing continuo with the orchestra as required (most recently *Messiah* in April of this year) - 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. She continues to have a deep personal 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.

**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.

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***Patrons, Supporters and Friends***

Chepstow Choral Society strives to promote and encourage music within the community by giving two or more public concert performances of choral music per year, often with orchestral accompaniment. Within 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)