



**Chepstow Choral Society**



*Musical Director* – Graham Bull

presents

# **With a Voice of Singing**

**A selection of beautiful choral and  
organ music**

Saturday, 27<sup>th</sup> June, 2015

St Mary's Priory Church, Chepstow, 7.30 pm

*Organ* Peter Cook

*Piano* Marjorie Duerden

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

**TY CERDD**  
MUSIC CENTRE WALES

Registered charity no. 1127098

## Summer Concert 2015

It gives me great pleasure to welcome you all to St. Mary's Priory Church this evening to join us in our Summer Concert – With a Voice of Singing.

On behalf of Chepstow Choral Society may I take this opportunity to thank you for your continued support in keeping choral music alive in Chepstow.

We are delighted this evening to welcome back Peter Cook, our organist, who joins the Society tonight in a wonderful evening of beautiful music.

As always I wish to thank Rev. Chris Blanchard and his team at St Mary's, our front of house team and our unseen helpers.

Sit back, relax and enjoy!!

Sue Carter

*Chairman, Chepstow Choral Society*

\*\*\*\*\*

### **The next CCS concerts!**

*Wednesday, October 21<sup>st</sup>, 2015; 7.30pm*

***Patrons and Guests Evening*** with light refreshments

Arts Hall, Chepstow Comprehensive School and Leisure Centre, Chepstow

*Sunday, December 13<sup>th</sup>, 3.00pm*

***Christmas Celebration*** with the choir of St John's on the Hill School

St Mary's Priory Church, Chepstow

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

# Programme

## *Part 1*

### **Choir – Anthems Through the Ages 1**

With a Voice of Singing

*Martin Shaw*

If Ye Love Me

*Thomas Tallis*

*Ave Verum*

*William Byrd*

### **Organ**

Voluntary in G, Opus 6 No VII

*John Stanley*

### **Choir – Anthems Through the Ages 2**

Blessed Be the God and Father

*Samuel Sebastian Wesley*

O Thou the Central Orb

*Charles Wood*

I Saw the Lord

*John Stainer*

### **Organ**

Berceuse & Carillon from 24 pieces in a free style (Book 2) *Louis Vierne*

### **Choir – Anthems Through the Ages 3**

Like as the Hart Desireth the Waterbrooks

*Herbert Howells*

Make a Joyful Noise (*Jubilate Deo*)

*William Mathias*

## *Interval*

## **Part 2**

### **Choir – Part Songs**

The Bluebird	<i>Charles Villiers Stanford</i>
My Love Dwelt in a Northern Land	<i>Edward Elgar</i>
<i>Adiemus</i> (from <i>Songs of Sanctuary</i> )	<i>Karl Jenkins</i>
The Lost Chord	<i>Sir Arthur Sullivan</i>

### **Organ**

Stranger on the Shore	<i>Acker Bilk</i>
Pirates of the Caribbean	<i>Klaus Badelt</i>

### **Choir – Through the Fields, Into the Woods and Away**

Let's Begin Again	<i>John Rutter</i>
Watching the Wheat	<i>arr. Henry Gheel</i>
Fields of Gold	<i>G M Summer</i>
Evening Prayer (from ' <i>Hansel and Gretel</i> ')	<i>Engelbert Humperdink</i>
Steal Away	<i>trad. arr. Bob Chilcott</i>
Just as the Tide Was Flowing	<i>Ralph Vaughan Williams</i>

## Programme notes

The first half of this evening's concert traces the development of the Anglican anthem, punctuated by suitable items for solo organ.

After a rousing opening anthem ***With a Voice of Singing***...written in 1923 for a Church Music Festival in Kent, and with music by Martin Shaw, we start our historical perspective with two short gems of Renaissance England. Thomas Tallis and William Byrd were at the forefront of English church music in the latter part of the reign of Elizabeth I – jointly holding the prestigious post of Organist at the Chapel Royal from 1572. ***If Ye Love Me*** is one of Tallis' most popular short anthems, with words taken from St John's Gospel. William Byrd, a Roman Catholic, wrote sacred choral music in both Latin and English, hence the language of the communion motet ***Ave Verum Corpus***.

The organ voluntary by John Stanley (1713-1786), who was organist at St Andrew's Holborn and the Temple, is from ***Opus 6***, the middle of three sets of voluntaries, and was published in 1752. These pieces are for manuals alone as many organs did not have pedals at that time, including that at the Temple Church. In two movements – Largo & Allegro – this is a grand piece for full organ at the opening with echo effects, followed by a fugue.

We continue our survey with three pieces which encapsulate the sound of Victorian church music. SS Wesley has local Bristolian connections. His ***Blessed Be the God and Father***, which takes its words from the First Letter of Peter, has a rather stern opening, followed by a section that starts with recitative-like material for unison Tenors and Basses, before becoming a solo for soprano, and concluding with an uplifting and rousing final chorus. Sir John Stainer is best known for his Passiontide oratorio *The Crucifixion*, but he also wrote many memorable Anglican hymn melodies and works for choir include settings of Morning and Evening services, and several anthems, of which the best known is ***I Saw the Lord***. This is for double choir (8 parts), and in several sections with words selected from the prophecies of Isaiah. The anthem graphically describes a vision of God '...sitting upon a throne, high and lifted up, and his train filled the temple.' It concludes with a lyrical and expansive hymn to the Holy Trinity. Charles Wood's ***O Thou the Central Orb*** has long been a favourite of both lofty Cathedral and lowly Parish Church choirs. Its musical roots are firmly in the Victorian tradition, but it was actually first performed in the summer of 1915, so gets a special centenary performance tonight. Its uplifting and inspiring words are by H R Bramley – 'O Thou the central orb of righteous love, pure beam of the most High, eternal light of this our wintry world, Thy radiance bright awakes new joy in faith, hope soars above.'

The organ set by Louis Vierne was written in 1914. The ***Berceuse*** is a cradle song, a quiet and reflective piece written for his daughter Colette. The ***Carillon*** is based on

that of the chime-bells of the castle chapel of Longpont. The carillon figure appears throughout, beginning in the pedal.

The final two items of the first half of this evening's concert take us further on into the 20<sup>th</sup> century, and are both settings of words from the Psalms. Herbert Howells was born locally in Lydney, but became a central composer in mid-20<sup>th</sup> century London. He is best known in choral music terms for his several settings of the Evening Service (Magnificat and Nunc Dimittis), but his anthem ***Like As the Hart*** which was written in 1943, takes words from Psalm 42 – 'Like as the hart desireth the waterbrooks, so longeth my soul after Thee O God. When shall I come to appear before the presence of God?'

The final item in the first half is by the Welsh composer William Mathias, whose church works were particularly popular during the 1960s, 70s and 80s – so much so that he was chosen to write a new anthem *Let All the People Praise Thee O God* for the marriage of HRH The Prince of Wales and Lady Diana Spencer in 1981. This evening we will perform his rousing version of Psalm 100 (often known as 'Jubilate Deo') ***Make a Joyful Noise***.

By way of contrast, the second half of this evening's concert features a variety of secular music. The first selection starts with a couple of Victorian part-songs – meant for choirs of either individuals or groups of voices. Sir Edward Elgar's poignant setting of Andrew Lang's poem ***My Love Dwelt in a Northern Land*** recounts memories of a loved one – now long gone – in a far-away forest. The poem describes how the lovers would sit and watch the summer sun set and the moon rise. Sir Charles Stanford's ***The Bluebird*** sets words by Mary Coleridge. Here she captures an instant in time as a bird flies over 'a lake...blue below the hill', the brief glimpse of perfection perhaps mirroring a greater image.

Karl Jenkins is a Welsh composer who rose to prominence with his Songs of Sanctuary in the mid-1990s. The words use Jenkins' own made-up language, but are intended to remind the listener of non-European cultures, whilst the musical setting is completely in the European classical tradition. ***Adiemus*** is the best known of the songs – having been used in several TV commercials. ***The Lost Chord*** is a melodramatic setting by Sir Arthur Sullivan of a poem by Adelaide Procter. Originally for solo voice and piano, but in a choral arrangement tonight, it describes the anguish at not being able to rediscover music – one chord in particular – despite the organist's best endeavour.

The first of the last set of organ solos is the iconic piece by Acker Bilk (1929-2014); ***Stranger on the Shore*** was written in 1962 and became the biggest selling single of that year. The final piece is an arrangement of some music by Klaus Badet (1967-) from the original ***Pirates of the Caribbean*** film.

John Rutter is a prolific composer of music for voices – no Christmas Carol Service would be complete without one of his beautiful carols. To celebrate his 70<sup>th</sup> birthday

(which is actually in September of this year) we are performing his ***Let's Begin Again***, which comes from an entertainment written for The Kings Singers in 1978. The story of The Reluctant Dragon (from the book by Kenneth Grahame) tells of the 'pretend' battle between St George and a perfectly decent dragon to appease the local inhabitants of a Berkshire village. When the dragon reappears during the villagers' post-battle celebrations, all is forgiven, and the community decide to 'begin again' – this time without prejudice.

***Mi ydd Fachgenieuange ffol (Watching the Wheat)*** is a traditional Welsh song that describes the field of yellow wheat in the morning mist, the crushed crop following a storm, and the revival as the sun comes out again. This arrangement for ladies voices is by Henry Geehl. ***Fields of Gold***, a song written and sung by Sting and later covered by Eva Cassidy continues the theme of nature and walks through fields – this time of barley. The lovers enjoy their time together on their walk, and promise to return again, which they do many years later, this time accompanied by their children.

Humperdinck's ***Evening Prayer*** comes from his opera *Hansel and Gretel*. The story of the children's trip into the wood to find food for their poor father and sick mother is well known. This prayer – again for ladies voices – is what the children sing as they settle down for the night, lost in the woods.

***Steal Away*** is one of the best known of all traditional spirituals. Tonight's arrangement is by Bob Chillcott

None of our concerts seems complete without an arrangement of a British folk song, and Vaughan Williams' ***Just As the Tide Was Flowing*** is one of the choir's favourites. A sailor strolling by the river instantly falls for a young lady he sees picking daisies, and they walk off together - 'Just as the tide was flowing'!

## **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.

## **Peter Cook – Organ**

Peter Cook was born near Mitcham in Surrey. Following his parents' 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 then took a teacher training course at Strawberry Hill College, Twickenham. After a short period as an assistant music teacher at the London Nautical School, he was appointed Director of Music 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 (now home to the Trinity Laban College of Music and Drama). Between 1974 and 1980 he was also accompanist and assistant conductor of The Young Singers' of London. The choir performed in many London venues including Westminster Abbey and a performance of *Carmina Burana* in St Paul's Cathedral in 1980. Peter left LNS in 1980 to concentrate on freelance work. From 1977 to 1999 he 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.

In 1975 Peter was appointed an examiner to the LCM board by the late William Lloyd Webber. He 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. From 2000, he also worked with full time students at the college teaching at both Undergraduate and Post Graduate levels.

Peter lives in Wimborne Minster, Dorset and since retiring from full time work at the LCM in 2010, he has remained on the board of examiners, plays locally at St



Thomas More, Iford, Bournemouth and deputises at other local churches as required. He is currently secretary to the Friends of Wimborne Minster and on the committee of the Friends of the Musicians' Chapel in London.

### **Marjorie Duerden – Piano**

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, Lancs, 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 & 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* and Brahms's *Liebeslieder* (both piano duet), *Salute for Trafalgar 2005*, Coleridge-Taylor's *Hiawatha's Wedding*, and many other concert items since 2004. Marjorie's love of the piano is still prominent in her musical life but she also enjoys playing continuo with the orchestra as required (including *Messiah* in April 2014 and for the recent Spring 2015 concert).

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. Her love of the piano is as strong as it was when she commenced lessons – but she also continues a deep personal interest and enthusiasm for choral singing, and for the future 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 despite many current pressures.

## **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.

## **PATRONS OF CHEPSTOW CHORAL SOCIETY**

Mr Stewart Anderton	Dr Jonathan Carter
Ms S. K. Chesters	Mrs P. Cook
Mr T. Copestake	Sir Alan Cox
Mr W. Croft	Mr David T.C. Davies MP
Mrs Meg. Driver	Prof Brian I. Duerden CBE
Mrs Mildred Duerden	Mr Don Dunn
Mrs Hazel Evans	Mrs Frances Gray
Mr & Mrs Hugh Green	Mrs Christine Heuger
Mr & Mrs R. Hunt	Mrs Jane Jordan
Mr R Killick (Midway Steel Services)	Mrs Iris Lawrence
Mr Richard Lemon	Mr Robert Lovett
Mrs Angela Moore	Mr D. Morris
Dr P.P. Morton	Mrs Peggy Mullins
Ms Catherine Parkes	Mr Bernard Pope
Mr John Rogers	St John's-on-the-Hill School
Mr & Mrs John Shaw	Mrs Pauline M. Shorrocks
Dr P.D. & Mrs D.J. Thompson	Mrs V. Thompson
Mrs K. Thornton & Mr P. Gelling	Mr Charles Toole
Dr P. Volans	Mrs Barbara Walters
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 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**

***Patrons, Supporters and Friends***

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

Forename or Initials:- .....

Surname:-.....

\_Address.....

.....

.....

Post Code.....

Please indicate:

Cheque Enclosed.....

Standing Order Information Required.....

CCS is affiliated to Ty Cerdd—Music Centre Wales



and Making Music

Registered Charity (No: 1127098)

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