

The Chantry Singers

present

MUSIC FOR A SUMMER'S EVENING

The Marble Hall,
Clandon Park

Conductor :- Timothy Venvell

Friday 26th June at 8.00 p.m.

Your ticket may be exchanged in the
interval for a glass of wine or fruit juice
from the Restaurant downstairs.

X

PROGRAMME

1. In the Mood
It was a Lover and his Lass
Can't buy me love
arr. John Walker
John Rutter
Lennon and McCartney
2. The Silver Swan
Weep, O Mine Eyes
Hark, All Ye Lovely Saints
Orlando Gibbons
John Bennett
Thomas Weelkes
3. Interlude
bassoon Graham Jackson
4. The Bluebird
Sweet and Low
C. V. Stanford
Sir Joseph Barnby
5. Five Childhood Lyrics
Monday's Child
The Owl and the Pussycat
Windy Nights
Matthew, Mark, Luke and John
Sing a Song of Sixpence
John Rutter

INTERVAL

6. Five Negro Spirituals
Steal Away
Nobody Knows
Go Down, Moses
By and By
Deep River
Michael Tippett
7. Interlude
keyboard Christopher Mabley
8. A Nightingale sang in
Berkeley Square
Manning Sherwin, arr.
Christopher Mabley
They can't take that away
from me
George Gershwin, arr.
John Walker
The way we were
Marvin Hamlisch, arr.
Christopher Mabley
The Mermaid
traditional, arr. John
Whitworth

Programme Notes

This evening's programme is a pot-pourri of gems from the lighter side of the choral repertoire, spanning the centuries from Tudor madrigals to a fairly recent composition by John Rutter, but always with a purpose to entertain.

We begin and end the evening with songs arranged in close harmony. Arrangements in close harmony have been a feature of 20th century light music, but the sophisticated *a capella* sound we hear tonight really originated in the off-duty moments of our best collegiate choirs in Oxford and Cambridge, a sound which has been popularised by the King's Singers, the Scholars, and other similar groups. "In the Mood", made famous by Glenn Miller, was arranged in the sixties by John Walker, and it is his arrangement we use today. Rutter's "It was a Lover and his Lass" is in close harmony style, but actually is an original (sic) composition. Lennon and McCartney's "Can't buy me love" should need little introduction, but this arrangement, by Keith Abbs, may cause a few raised eyebrows.

This leads neatly into three Elizabethan madrigals. "The Silver Swan", by Orlando Gibbons, is a simple evocation of the swansong myth. Bennett's "Weep, O Mine Eyes" is a classic madrigalian setting of a full-blooded Renaissance expression of emotion. "Hark, All Ye Lovely Saints", by Thomas Weelkes, is a bright madrigal on the common theme of love, invoking the usual gods and goddesses, and concluding with some 'fa-la-las' for good measure.

We now have a break from the choral sound, with an instrumental solo given by Graham Jackson on the bassoon. Again, the intention is not too serious, as you will see.

Stepping back a century or so from the present, we sing two classics from the Victorian period, a time when amateur music-making really took off. In "The Bluebird" a soprano soloist represents the hovering, soaring nature of the bluebird's flight, while the rest of the choir provide a luscious backdrop of harmony. "Sweet and Low" was a popular parlour song, and is here performed in a Victorian arrangement for male quartet.

We end the first half back in this century, with 'Five Childhood Lyrics' by John Rutter. Rutter demonstrates again his facility in many different styles, setting three traditional nursery rhymes and two poems in a highly appropriate manner. The songs are fairly straightforward in their style, but with a harmonic palette that is rich enough to add colour and excitement where needed. They were first performed by Malcolm Cottle and the London Concord Singers on 11th April 1973 in the Purcell Rooms, London.

The second half begins with five unusual negro spiritual arrangements. Tippett employed these spirituals in his oratorio 'A Child of our Time' rather as Bach used Lutheran chorales in his St. Matthew and St. John Passions. In that context, however, the spirituals were accompanied by considerable instrumental forces. To make them suitable for separate performance, Tippett re-arranged the instrumental writing for unaccompanied chorus. The texture varies from four to eight parts, and includes up to four soloists, so the overall effect is very rich. They were published in this form in 1958.

Christopher Mabley, Assistant Director of Music at Hampton School and a well-known accompanist in the Guildford area, provides us with our second instrumental interlude, this time on the keyboard. Again, he plays slightly unusual arrangements of familiar pieces.

Finally we return to the close harmony style for our closing numbers. There are four songs, all dealing with love - or lost love - in their different ways. The first and third songs, 'A Nightingale sang in Berkeley Square' and 'The way we were', are arranged by the ubiquitous Christopher Mabley. The second, 'You can't take that away from me', a Gershwin song, is also arranged by John Walker. The traditional song, 'The Mermaid', is arranged by John Whitworth.

Forthcoming Concerts:

A concert of music for chamber choir Sat. 7th November at 7.30 p.m.

Handel's Messiah Sat. 19th December at 7.30 p.m.

Details from Hon. Secretary, Colswold, Swayne's Lane, Mewow,
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This programme was produced on an Apple™ Macintosh™ desk top publishing system with Aldus™ PageMaker™ software. The fonts used are Zapf Chancery, Helvetica and New Century Schoolbook.
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