

The Chantry Singers

Sounds of Summer

Clandon Park, Clandon

Friday 28th June 1991, 8.00 p.m.

Timothy Venvell Conductor

Phoebe Tsang Violin

The K.G.S. Modern Jazz Group

Adam Kishtainy	Flute
Niall Kishtainy	Bass Guitar
Luke Spencer	Piano
Angela Williams	Drums

Programme 20p

PROGRAMME

1. Buttons and Bows arr. J. Wheeler
2. Weep, weep, mine eyes Wilbye
Ah sweet, whose beauty Vautor
3. Lay a garland Pearsall
4. Instrumental Interlude Magni
Czardas
5. Three Songs Mozart
arr. for voices and keyboard
i) Luci care ii) Mi lagnero tacendo iii) Piu non si trovano
6. Open thou mine eyes Rutter
The Heavenly Aeroplane Rutter

INTERVAL

7. Walk in Jerusalem arr. Humphris
8. Three Shakespeare Songs Vaughan Williams
i Full fathom five
ii The cloud-capp'd towers
iii Over hill, over dale
9. The Turtle Dove arr. Vaughan Williams
10. Instrumental Interlude
The K.G.S. Modern Jazz Group
11. Night and Day Porter arr. Mabley
Send in the Clowns Sondheim
Raindrops keep fallin' on my head arr. Ledger

We begin tonight with an arrangement that was written during those most productive of times, the undergraduate years. Janet Wheeler read Music at Cambridge, 1976-79, and made a number of arrangements at that time for a small chamber choir called *The Arcadians*, and this was one of them. It is followed by the statutory two madrigals, without which, it seems, any summer choral concert cannot survive. *Weep, weep, mine eyes* is from a collection of Wilbye madrigals published in 1609, and its love-lorn text is full of the characteristic hyperbole of the period, with appropriately expressive music. *Ah sweet, whose beauty* was published in 1619 in a collection called *Songs of Divers Airs and Natures*. Thomas Vautor, though not so well-known as Wilbye, was a popular madrigal composer of the period, and this is a typical example of his work. It is in the normal two sections, each ending in *fa-la-la*, and each repeated.

Pearsall was a Victorian musician who was very interested in the music of the past, as this beautiful 8-part madrigal demonstrates. It is written in a deliberately archaic style, reminiscent of the Renaissance polyphonic masters.

This year, as everyone must have noticed by now, is the bicentenary of Mozart's death, and this has resulted in a number of his lesser known pieces being performed. One such discovery has been a set of six songs for two sopranos, bass, and a trio of basset horns; these are now obsolete. Tonight's performance of three of the songs is arranged for voices and keyboard, with only a small group of singers performing the second song *Mi lagnerò tacendo*.

The first half ends with two pieces by that most ubiquitous of modern composers, the inimitable John Rutter. Although both pieces are of a sacred nature in an otherwise secular programme, the folk-song style of the first and the pastiche rock'n'roll of the second make their inclusion in tonight's programme seem not inappropriate.

Ian Humphris' slick arrangement of the negro spiritual (7) is followed by the most adventurous items on tonight's programme,

Continued

Vaughan Williams' *Three Shakespeare Songs*, composed for the British Federation of Music Festivals in 1951. The first song takes its text from Act 1 Scene 2 of *The Tempest*, and, using the line *Sea-nymphs hourly ring his knell* as its starting point, is a brilliant choral evocation of bells tolling. *The cloud-capp'd towers* is also from *The Tempest* (Act 4). It is set to rich, sonorous chords in eight and nine parts, and hovers tantalisingly throughout between F sharp minor and F major/minor, a typical R.V.W. device. *Over, hill, over dale* is a quick-silver setting of words from *A Midsummer Night's Dream*, and is really a song for sopranos, with a very rapid accompaniment provided by the other voices. Again, it hovers inconclusively between E minor and E flat.

While the Shakespeare songs are among Vaughan Williams' most original choral compositions, *The Turtle Dove* reflects his love of English folk-song, and is given a straightforward yet haunting arrangement here; it was originally published in 1924.

After an instrumental interlude, we close tonight's concert with three arrangements of well-known songs in close harmony. As usual, we rely on the Cambridge connection for the arrangements.

Details of future events may be obtained from
Hon. Secretary, 3, Swayne's Lane, Merrow. GU1 2XX
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