

Dulwich Choral Society

MUSICAL DIRECTOR/AIDAN OLIVER

Registered Charity No. 264764

A SHAKESPEARE CELEBRATION

**Saturday 4 July 2009
at 7.30pm**

**St John the Evangelist
Auckland Road, Upper Norwood, London SE19**

THE DULWICH CHORAL SOCIETY was founded in 1944. Today it is a thriving, friendly choir which performs at least three concerts a year, including two with professional orchestras and top-class soloists. Since 2006 the choir has been directed by Aidan Oliver, one of the UK's leading choral conductors.

As well as giving concerts in the Dulwich area, the choir has performed more widely both in central London and abroad. Since our first overseas concert tour in 1998, we have visited Belgium, the Czech Republic, France, Italy, Germany and Estonia, performing in a number of prestigious venues. A tour to Bosnia-Herzegovina in 2004 included concerts in Sarajevo and Mostar, while more recently the choir has established a relationship with the choir of Saint-Eustache, Paris, which led to a joint performance there in June 2009. Closer to home the choir performs in several of the beautiful churches in and around Dulwich, and enjoys a strong local following.

If you would like to support the choir, you can find details of our Friends and Patrons scheme towards the end of this programme.

Would you like to join us?

New choir members are always welcome. If you are interested in joining the choir, please contact Jo Merry, our Membership Secretary, on 020 7737 3169 or email membership@dulwichchoralsociety.org.uk for more details.

Entry is subject to an informal audition by the Musical Director who, besides a good singing voice, will be looking for some sight-reading ability and general musicality. Membership costs £144 a year.

Rehearsals take place on Monday evenings from 7.30 to 9.30pm, at the Herne Hill Baptist Church, on the corner of Half Moon Lane and Winterbrook Road, London SE24 9HU. The church is about five minutes' walk from either Herne Hill or North Dulwich station and is served by a number of bus routes including the 3, 37 and 68.

www.dulwichchoralsociety.org.uk



**Please check that your mobile phone is switched off.
No photography during the performance. Thank you.**

A SHAKESPEARE CELEBRATION

PART I

(* denotes pieces for piano duet)

Country loving

Morley It was a lover and his lass
Mendelssohn Dance of the rustics* (*A Midsummer Night's Dream*)
Morley Now is the month of maying

Up against it

Prokofiev Montagues and Capulets* (*Romeo and Juliet*)
Verdi Chorus of Scottish Refugees: 'Patria oppressa' (*Macbeth*)

Losing it

Vaughan Williams The Willow Song (*Othello*)
Berlioz La mort d'Ophélie (*Hamlet*)

Away with the fairies

Mendelssohn Finale* (*A Midsummer Night's Dream*)
Wood Full Fathom Five (*The Tempest*)

PART II

Shakespeare Stateside

Emma Lou Diemer Three madrigals
O mistress mine
Take, o take those lips away
Sigh no more, ladies, sigh no more

Shearing
Bernstein

Songs and Sonnets
Movements from 'West Side Story'*
1 - Live with me and be my love
*I feel pretty**
2 - When daffodils begin to peer
3 - It was a lover and his lass
*One hand, one heart**
4 - Spring
5 - Who is Silvia?
*Maria**
6 - Fie on sinful fantasy
*Tonight**
7 - Hey, ho, the wind and the rain

Concert devised and conducted by Aidan Oliver

Pianists David Elwin & Ben Frost

Extracts read by Sophie Thompson

TEXTS AND TRANSLATIONS

Thomas Morley (c1557–1602)

It was a lover and his lass,
With a hey, and a ho, and a hey nonny-no,
That o'er the green corn-field did pass
In the spring time, the only pretty ring time,
When birds do sing, *Hey ding a ding, ding:*
Sweet lovers love the spring.

Between the acres of the rye,
With a hey, and a ho, and a hey nonny-no,
These pretty country folks would lie,
In the spring time, the only pretty ring time,
When birds do sing, *Hey ding a ding, ding:*
Sweet lovers love the spring.

And therefore take the present time,
With a hey, and a ho, and a hey nonny-no,
For love is crowned with the prime
In the spring time, the only pretty ring time,
When birds do sing, *Hey ding a ding, ding:*
Sweet lovers love the spring.

(*As You Like It*, Act V, Scene 3)

Felix Mendelssohn Bartholdy (1809-1847)

'Dance of the Rustics' *from* A Midsummer Night's Dream

Thomas Morley

Now is the month of Maying,
When merry lads are playing,
Each with his bonny lass,
upon the greeny grass,
Fa la la la la!

The Spring clad all in gladness,
Doth laugh at Winter's sadness,
And to the bagpipes sound,
The nymphs tread out their ground,
Fa la la la la!

Fie then! why sit we musing,
Youth's sweet delight refusing?
Say dainty nymphs and speak,
shall we play Barley break?
Fa la la la la!

Serge Prokofiev (1891-1953)

'Montagues and Capulets' *from* Romeo and Juliet

Giuseppe Verdi (1813-1901)

Chorus of Scottish Refugees' *from* Macbeth

*Patria oppressa! il dolce nome
No, di madre aver non puoi,
Or che tutta a figli tuoi
Sei conversa in un avel.
D'orfanelli e di piangenti
Chi lo sposo e chi la prole
Al venir del nuovo Sole
S'alza un grido e fere il Ciel.
A quel grido il Ciel risponde
Quasi voglia impietosito
Propagar per l'infinito,
Patria oppressa, il tuo dolor.
Suona a morto ognor la squilla,
Ma nessuno audace è tanto
Che pur doni un vano pianto
A chi soffre ed a chi muor.*

Oppressed land of ours! You cannot have
the sweet name of mother
now that you have become a tomb
for your sons.
From orphans, from those who mourn,
some for husbands, some for children,
at each new dawn a cry goes up
to outrage heaven.
To that cry heaven replies
as if moved to pity,
oppressed land, it would
proclaim your grief for ever.
The bell tolls constantly for death
but no-one is so bold
as to shed a vain tear
for the suffering and dying.

Ralph Vaughan Williams (1872-1958)

The Willow Song

The poor soul sat sighing by a sycamore tree,
Sing all a green willow:
Her hand on her bosom, her head on her knee,
Sing willow, willow, willow:
The fresh streams ran by her, and murmur'd her moans;
Sing willow, willow, willow;
Her salt tears fell from her, and soften'd the stones;
Sing willow, willow, willow;
Sing all a green willow must be my garland.

Hector Berlioz (1803-1869)

La mort d'Ophélie

*Au bord d'un torrent, Ophélie
Cueillait tout en suivant le bord,
Dans sa douce et tendre folie,
Des pervenches, des boutons d'or,
Des iris aux couleurs d'opale,
Et de ces fleurs d'un rose pâle,
Qu'on appelle des doigts de mort.*

*Puis élevant sur ses mains blanches
Les rians trésors du matin,
Elle les suspendait aux branches,
Aux branches d'un saule voisin;
Mais, trop faible, le rameau plie,
Se brise, et la pauvre Ophélie
Tombe, sa guirlande à la main.*

*Quelques instants, sa robe enflée
La tint encor sur le courant,
Et comme une voile gonflée,
Elle flottait toujours, chantant,
Chantant quelque vieille ballade,
Chantant ainsi qu'une naïade
Née au milieu de ce torrent.*

*Mais cette étrange mélodie
Passa rapide comme un son;
Par les flots la robe alourdie
Bientôt dans l'abîme profond;
Entraîna la pauvre insensée,
Laissant à peine commencée
Sa mélodieuse chanson.*

Beside a brook, Ophelia
gathered along the water's bank,
in her sweet and gentle madness,
periwinkles, buttercups,
opal-tinted irises,
and those pale purples
called dead men's fingers.

Then, raising up in her white hands
the morning's laughing trophies,
she hung them on the branches,
the branches of a nearby willow.
But the bough, too fragile, bends,
breaks, and poor Ophelia
falls, the garland in her hand.

Her dress, spread wide,
bore her on the water awhile,
and like an outstretched sail
she floated, still singing,
singing some old ballad,
singing like a naiad
born amidst the stream.

But this strange melody died,
fleeting as a snatch of sound.
Her garment, heavy with water,
soon into the depths
dragged the poor distracted girl,
leaving her melodious song
hardly yet begun.

Felix Mendelssohn Bartholdy (1809-1847)

Finale from A Midsummer Night's Dream

Charles Wood (1826-1926)

Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes;
Nothing of him that does fade,
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell:
Ding-dong, Hark! Now I hear them –
Ding-dong, bell.

~ INTERVAL ~

Part II

Emma Lou Diemer (b.1927)
Three Madrigals

I

O Mistress mine, where are you roaming?
O, stay and hear; your true love's coming,
That can sing both high and low:
Trip no further, pretty sweeting;
Journeys end in lovers meeting,
Every wise man's son doth know.

What is love? 'Tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure:
In delay there lies not plenty;
Then, come kiss me, sweet and twenty,
Youth's a stuff will not endure.

II

TAKE, O take those lips away,
That so sweetly were forsworn;
And those eyes, the break of day,
Lights that do mislead the morn!
But my kisses bring again,
Bring again;
Seals of love, but seal'd in vain,
Seal'd in vain!

III

Sigh no more, ladies, sigh no more;
Men were deceivers ever;
One foot in sea and one on shore,
To one thing constant never;
Then sigh not so,
But let them go,
And be you blithe and bonny;
Converting all your sounds of woe
Into 'Hey nonny, nonny!'

Sing no more ditties, sing no more,
Or dumps so dull and heavy;
The fraud of men was ever so,
Since summer first was leavy.
Then sigh not so,
But let them go,
And be you blithe and bonny,
Converting all your sounds of woe
Into 'Hey, nonny, nonny!'

George Shearing (b.1919)
Songs and Sonnets

I – Live with me, and be my love

Live with me, and be my love,
And we will all the pleasures prove
That hills and valleys, dales and fields,
And all the craggy mountains yields.

There will we sit upon the rocks,
And see the shepherds feed their flocks,
By shallow rivers, by whose falls
Melodious birds sing madrigals.

There will I make thee a bed of roses,
With a thousand fragrant posies,
A cap of flowers, and a kirtle
Embroider'd all with leaves of myrtle.

A belt of straw and ivy buds,
With coral clasps and amber studs;
And if these pleasures may thee move,
Then live with me and be my love.

[*Love's answer...*]

If that the world and love were young,
And truth in every shepherd's tongue,
These pretty pleasures might me move,
To live with thee and be thy love.

Leonard Bernstein (1918-1990)
'I feel pretty' *from* West Side Story

II – When daffodils begin to peer

When daffodils begin to peer,
With heigh! the doxy, over the dale,
Why, then comes in the sweet o' the year;
For the red blood reigns in the winter's pale.

The white sheet bleaching on the hedge,
With heigh! the sweet birds, O how they sing!
Doth set my pugging tooth on edge;
For a quart of ale is a dish for a king.

The lark, that tirra-lirra chants,
With heigh! with heigh! the thrush and the jay,
Are summer songs for me and my aunts,
While we lie tumbling in the hay.

(The Winter's Tale, Act IV, Scene 2)

III - It was a lover and his lass
(For text see Morley above)

Bernstein
'One hand, one heart'

IV - Spring

When daisies pied and violets blue
And lady-smocks all silver white,
And cuckoo-buds of yellow hue,
Do paint the meadows with delight,
The cuckoo, then on ev'ry tree
Mocks married men, for thus sings he,
Cuckoo,
Cuckoo, cuckoo: o word of fear,
Unpleasing to a married ear.

V - Who is Silvia?

Who is Silvia? what is she,
That all our swains commend her?
Holy, fair, and wise is she;
The heav'n such grace did lend her
That she might admired be.

Is she kind as she is fair?
For beauty lives with kindness:
Love doth to her eyes repair,
To help him of his blindness;
And, being help'd, inhabits there.

Then to Silvia let us sing,
That Silvia is excelling;
She excels each mortal thing
Upon the dull earth dwelling;
To her let us garlands bring.

(The Two Gentlemen of Verona, Act IV, Scene 2)

Bernstein
'Maria'

VI- Fie on sinful fantasy

Fie on sinful fantasy!
Fie on lust and luxury!
Lust is but a bloody fire,
Kindled with unchaste desire.
Fed in heart, whose flames aspire,
As thoughts do blow them higher and higher,
Pinch him, fairies, mutually;
Pinch him for his villainy;
Pinch him, and burn him, and turn him about,
Till candles and starlight and moonshine be out.

(The Merry Wives of Windsor, Act V, Scene 2)

Bernstein
'Tonight'

VII - Hey, ho, the wind and rain

When that I was and a little tiny boy,
With hey, ho, the wind and the rain,
A foolish thing was but a toy,
For the rain it raineth every day.

But when I came, alas! to wive,
With hey, ho, the wind and the rain,
By swaggering could I never thrive,
For the rain it raineth every day.

But when I came to man's estate,
With hey, ho, the wind and the rain,
'Gainst knaves and thieves men shut the gate,
For the rain it raineth every day.

But when I came unto my beds,
With hey, ho, the wind and the rain,
With toss-pots still had drunken heads,
For the rain it raineth every day.

A great while ago the world begun,
With hey, ho, the wind and the rain,
But that's all one, our play is done,
And we'll strive to please you every day.

(Twelfth Night, Act V, Scene 2)

~ *The End* ~

DAVID ELWIN Piano

David Elwin is a diploma graduate of the Royal Academy of Music, where he studied with Jean Harvey, Max Pirani, Rex Stephens and Wilfrid Parry. On leaving the Academy he took up music staff positions with first the Royal Ballet and later the English National Ballet Companies. He now pursues a varied freelance career combining activities as an accompanist and soloist, duo partner, soloist, piano teacher and singer's coach. For eight years he was repetiteur for the distinguished husband & wife voice trainers Audrey Langford and Andrew Field, working with distinguished singers such as Joan Rogers, Martyn Hill & Stephen Varcoe. In 2001 David was official accompanist for the first London Lieder Group Prize for Lieder Performance. He is pianist for concerts and examinations at the Kent Music Academy. He has extensive experience as a choral accompanist: he has worked with the London Philharmonic Chorus, Goldsmith's Choral Union and the Vasari Singers; he has been regular accompanist to the Dulwich Choral Society since 2000 under Susan Farrow and Aidan Oliver, and assists Jeremy Jackman at OSJ Voices.

BEN FROST Piano

Ben studied music at Exeter University, graduating with Distinction in performance. He was Organ Scholar at Exeter Cathedral and became an Associate of the Royal College of Organists. After university he studied at the Guildhall School of Music and Drama where his tutors included Gordon Back and Graham Johnson, and trained as a repetiteur at the National Opera Studio. He has worked with the BBC, Lesley Garrett, Nelly Miricioiu, Marianne Cornetti, Sally Matthews, English National Opera and The Opera Group on several productions including *Die Fledermaus*, *Carmen*, *Madam Butterfly*, *Così fan tutte*, *Magic Flute*, *La Bohème*, *La Cenerentola* and *Eugene Onegin*.

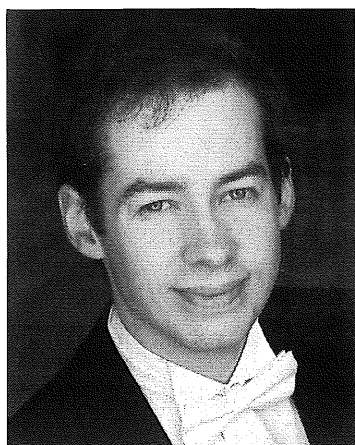
His experience as an accompanist and chorus master ranges from silent films at the Queen Elizabeth Hall, to *The Boy Friend*, *Cabaret*, Bernstein's *Trouble in Tahiti* and several rarely performed operas with Chelsea Opera Group. He has also accompanied the London Symphony Chorus, the London Philharmonic Chorus and the BBC Singers.

He is currently working as a freelance repetiteur and is also Assistant Director of Music at St. Luke's, Chelsea. He has also appeared on *In Tune* for Radio 3 and *Operatunity* for Channel 4. He has given many organ recitals, including Exeter and Bristol Cathedrals and Westminster Abbey. His conducting experience includes Mozart's *Coronation Mass* with Stanley Hall Opera and *The Barber of Seville* and *Don Pasquale* with Opera A La Carte.

He played the piano in a new opera for the Royal Opera House last year and has recently been rehearsing for a Xenakis programme with the BBC Singers. He is currently chorus master for *Simon Boccanegra* with Chelsea Opera Group. He will be giving organ recitals in France this summer for the Langlais Festival and conducting *Tosca* for Opera A La Carte in 2010.

SOPHIE THOMPSON

Sophie trained at Bristol Old Vic Theatre School, following a career as a dancer with Roland Petit's Ballet National de Marseille and English National Ballet under Peter Schaufuss. On leaving drama school Sophie worked mainly in repertory theatre, playing roles including Hazel Conway in 'Time and the Conways' at Bristol Old Vic; Milady de Winter in 'The Three Musketeers' at Sheffield Crucible and Madame de Tourvel in 'Les Liaisons Dangereuses' at the Victoria Theatre, Stoke-on-Trent. Sophie 'put acting aside' to raise a family and, on moving to Herne Hill two years ago, leapt at the chance to join Dulwich Choral Society. She now has a hugely rewarding time working as a teaching assistant at Herne Hill School, and sings in the choir when time allows!



AIDAN OLIVER Musical director

Aidan Oliver is one of the most sought-after choral directors in the UK. He is Director of Music at St. Margaret's Church, Westminster, and the founding chorus master of Philharmonia Voices, the professional chorus which works regularly with the Philharmonia Orchestra, while his freelance engagements have included work with the BBC Singers, BBC Symphony Chorus, London Symphony Chorus, Bach Choir and the Chorus of English National Opera. Philharmonia Voices is now established as one of the leading professional choirs in the UK: in the past year alone it has made its Proms debut, performed in Buckingham Palace, and attracted ecstatic reviews for projects

with the Philharmonia including Vaughan Williams's *Pilgrim's Progress*, Stravinsky's *Oedipus Rex* and Schoenberg's epic *Gurrelieder*. A *Sunday Times* review described the choir as "spectacularly good."

Aidan began his musical career as a chorister at Westminster Cathedral, later studying at Eton College and at King's College Cambridge as a Choral Scholar. Having graduated from Cambridge with a double first in Classics, he went on to study musicology at Harvard University and at King's College London; he also trained as a répétiteur at the National Opera Studio. He lives in East Dulwich with his wife and two children.

Dulwich Choral Society

Forthcoming concerts

Saturday 21 November at 7.30pm

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Saturday 20 March 2010

Bach St John Passion

With **Dame Emma Kirkby** (soprano)

A performance of Bach's masterpiece with period instruments and outstanding soloists, including DCS's Honorary President, Dame Emma Kirkby.

Dulwich Choral Society

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Vice Presidents: **Mr Roger Page, Mr James Cleall-Harding**
Musical Director: **Aidan Oliver**
Accompanist: **David Elwin**
Orchestra Fixer: **Jill Harris**

Sopranos

Olya Anisimova
Alex Craker
Marie-Pierre Denaro
Ede Fehrenbach
Abigail Fox-Jaegar
Sylvia Francis-Mullins
Honor Gay
Alice Griffin
Denise Lawson
Julia Layton

Heidi Lemp
Emily Lodge
Rosie Lodge
Liz Loughran
Morven Main
Fenella Maitland-Smith
Teresa Marshall
Diana May
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Diane Pengelly
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June Rice
Vivienne Sayer
Vicky Simon
Jenny Thomas
Melrose Thomas
Charlotte Townsend
Clare Wilkinson
Winifred Whiteley

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Rebecca Bahar
Jane Burlinson
Sonia Butler
Lucy Corin
Ann Cowan
Julia Field
Jane Fletcher
Hilary Friend
Caroline Gladstone
Erika Grobler
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Chrissi Pallidis
Judy Powles
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Katherine Robson
Frances Steele
Sue Stratton
Lorna Sweetman
Jane Tippett
Jessica Wattles
Jenny West

Tenors

Forbes Bailey
Merlin Harrison
Steve Harrison
Andrew Lang
Jon Layton

Nikita Leigh
Derek Morling
Jonathan Palmer
Michael Palmer
John Quigley

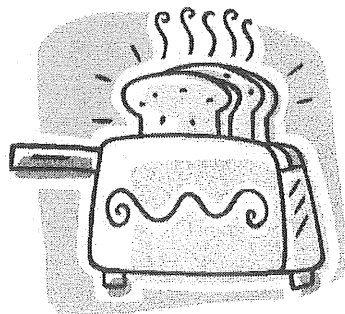
Chris Papavassiliou
Iain Saville
Peter Swift
Nick Vaisey

Basses

Christopher Braun
Richard Davies
Malcolm Field
Stephen Frost
Michael Goodman
Alan Grant

Alan Grant
Alex Hamilton
Richard Harding
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If you go to a large supermarket, the products are all standardised and you fill your trolley with packaged goods. However, if you find a small, local shop you can choose your food from the shelves and have it wrapped for you.

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Rupert Perkins, Owner



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The grass is ris
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bird food for the birdies and all sorts of things for
your garden.

As the days get warmer and longer, the
garden comes back to life, bare stems are covered
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you know it summer holidays are upon us. So,
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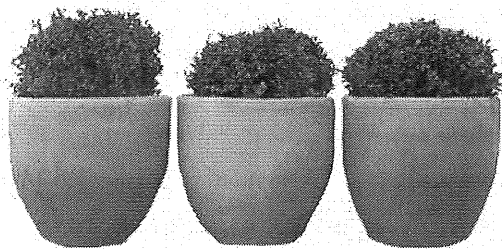
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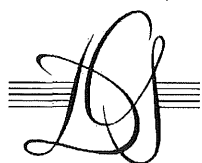
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The Friends and Patrons are a group of people who enjoy coming to our concerts and social events whenever possible and are interested in ensuring the future stability of the choir by making annual contributions towards concert expenses.

You are invited to join the scheme, which will entitle you to:

- Advance booking for concerts at reduced ticket price
- Invitations to social events and free interval drinks (at certain concert venues)
- Regular mailings of news and details of future programmes

Dulwich Choral Society is registered charity no. 264764. Donations given to the Society under GIFT AID will enable the income tax to be recovered as an additional benefit to the Society.

For more information please write to:

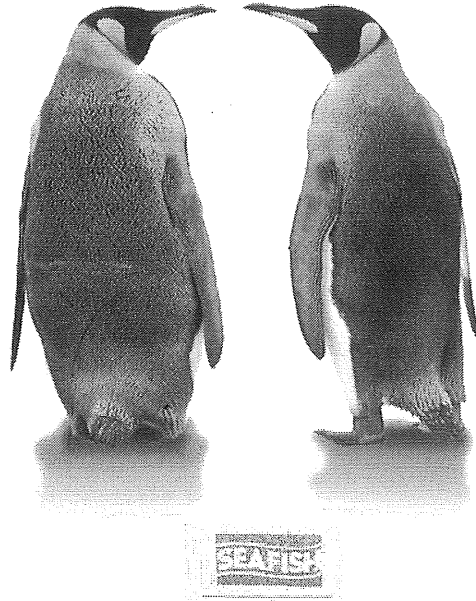
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