

Dulwich Choral Society

MUSICAL DIRECTOR: AIDAN OLIVER

Registered Charity No. 264764

*i*Viva España!

Jo Merry mezzo soprano

Gerard Collett baritone

David Elwin piano

Aidan Oliver Conductor

7.30pm Saturday 2 July 2011
St Stephen's Church, College Road, South Dulwich

Dulwich Choral Society

The Dulwich Choral Society was founded in 1944. Today it is a thriving, friendly choir that performs at least three concerts a year, including two with professional orchestras and top-class soloists. Since 2006 Aidan Oliver, one of the UK's leading choral conductors, has directed.

As well as giving concerts in the Dulwich area, the choir has performed more widely 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 and Herzegovina in 2004 included concerts in Sarajevo and Mostar. 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.

Please visit our website, www.dulwichchoralsociety.org.uk, where you will find details of forthcoming concerts. The website also contains information about who we are, what we do, how you can join us as a singer, or how you can support us as a friend or patron.

Honorary President **Dame Emma Kirkby**
Vice Presidents **Roger Page, Jimmie Cleall-Harding**
Musical Director **Aidan Oliver**
Accompanist **David Elwin**
Orchestra Fixer **Jill Harris**

Sopranos

Olya Anisimova	Alice Griffin	Frances Palmer
Lynda Beadnall	Gina Hearnden	Harriet Pearce Willis
Sue Chandler	Anna Hemming	Diane Pengelly
Karen Chessell	Gaynor Jones	Susan Perolls
Alex Craker	Juliana Kirby	Carmo Ponte
Diane Craven	Denise Lawson	Pat Price-Tomes
Helen Dayananda	Julia Layton	Fleur Read
Marie-Pierre Denaro	Heidi Lempp	June Rice
Ede Fehrenbach	Emily Lodge	Vivienne Sayer
Sophie Fender	Liz Loughran	Jenny Thomas
Abigail Fox-Jaegar	Morven Main	Melrose Thomas
Sylvia Francis-Mullins	Fenella Maitland-Smith	Jane Tippett
Honor Gay	Teresa Marshall	Charlotte Townsend
	Ruth Martin	Lucy Waddington
	Sarah O'Meara	Sally Woods

Altos

Becky Bahar
Helen Bang
Deborah Barnes-Jones
Anne Bartholemew
Katharine Bolton
Helen Boothman
Sonia Butler
Sarah Coate
Lucy Corrin
Helen Davies
Julia Field

Jane Fletcher
Hilary Friend
Caroline Gladstone
Jill Harris
Barbara Hillier
Charlotte Hutchinson
Karen Jensen-Jones
Julie Jones
Jenny Kay
Kathryn Livingston
Linnéa Mitchell
Jo Merry
Karen Mills

Sue Newell
Chrissi Pallidis
Nicola Prior
Rosemary Publicover
Rebecca Sloane
Frances Steele
Sue Stratton
Sophie Thompson
Anika Torruella
Josephine Tucker
Matilda Wallis
Jessica Wattles

Tenors

Roger Atkins
Forbes Bailey
Giles Craven
Robert Foster

Ed Gerstner
Steve Harrison
Andrew Lang
Jon Layton
Nikita Leigh
Jonathan Palmer

Michael Palmer
Chris Papavassiliou
John Quigley
Iain Saville
Peter Swift
James Thorpe
Nick Vaisey

Basses

Christopher Braun
Richard Davies
Chris Dodd
Michael Faulkner
Malcolm Field
Simon Foster

Stephen Frost
Michael Goodman
Alan Grant
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¡Viva España!

Juan Gutiérrez de Padilla
Tomás Luis de Victoria
Francisco Guerrero

Deus in adiutorium meum intende
O quam gloriosum
Canite tuba in Sion

Gerard Collett sings:
Dimitry Shostakovich

from *Spanish Songs*
Farewell, Granada!
Little Stars
Dark-eyed Girl

Mateo Flecha el Viejo
Javier Busto
Traditional, arranged by Andrew Carter

Riu riu chiu
Ave Maria
Spanish Carol

Gerard Collett sings:
Maurice Ravel

Don Quichotte à Dulcinée
Chanson romanesque
Chanson épique
Chanson à boire

Edward Elgar

Spanish Serenade

David Elwin plays:
Enrique Granados

El Fandango de Candil

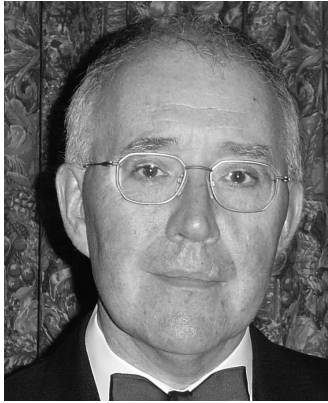
Gerard Collett sings:
Robert Schumann
Camille Saint-Saëns

Der Hidalgo
Guitares et mandolines

Georges Bizet

from *Carmen*
‘Habanera’ with **Jo Merry**,
mezzo soprano
Couplets ‘Votre toast’
‘March of the Toreadors’

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do not take photographs during the performance. Thank you**



David Elwin studied at the Royal Academy of Music under Jean Harvey, Max Pirani and Rex Stephens. His first professional work was as staff pianist with The Royal Ballet, and later the English National Ballet. He regularly performed as piano soloist with both companies in nationwide venues. In 1992 he left ENB to go freelance, and now combines activities as an accompanist/répétiteur, duo partner, soloist, instrumental and vocal coach and piano teacher. He enjoys several long-standing collaborations, including with David Angel of the Maggini String Quartet. He has for many years worked with baritone and teacher John Huw Davies at the annual Canford Summer School, where they run the solo singing course together. They

have frequently performed together in recital. From 1987 until 1995 he was accompanist and répétiteur for the distinguished voice trainers Audrey Langford and Andrew Field. He works with students at the Kent Music Academy, a specialist section of the Kent Music School, as pianist and coach for concerts and examinations. In 2002 he was accompanist in residence for the first London Lieder Competition. He has wide experience as a choral accompanist: as well as Dulwich Choral Society, he accompanies OSJ Voices with former King's Singer Jeremy Jackman.

Gerard Collett studied at the Royal Academy of Music and has recently completed his studies at the National Opera Studio. He received the Jean Meikle Prize for a Duo at the Wigmore International Song Competition and is the inaugural winner of the Peter Hulsén Orchestral Song Award, launched by the Southbank Sinfonia in collaboration with the Musicians Benevolent Fund. As the award winner, he was mentored by Sir Thomas Allen in preparation for a recital of orchestral song at the Cadogan Hall. Prizes at the Royal Academy included the Elena Gerhardt Lieder Prize, the Major van Someren Godfrey prize for English Song, and the Richard Lewis/Jean Shanks Award. He received a Sybil Tutton Award, and a Maidment Scholarship, both administered by the Musicians Benevolent Fund. Throughout his postgraduate training he was generously supported by the Countess of Munster Trust. He won a Wingate Scholarship administered by the Harold Hyam Wingate Foundation and is an Independent Opera Scholar. He is a Susan Chilcott Scholar and a Samling Foundation Scholar, participating in masterclasses and performing with Angelika Kirschlager and Malcolm Martineau in the Sage Gateshead.



He has participated in masterclasses given by Nathan Gunn at the Ravinia Festival, as a member of the Steans Institute in Chicago, with Thomas Quasthoff at the Verbier Festival Academy in Switzerland, with Leo Nucci at the Solti Te Kanawa Accademia di Bel Canto in Italy, and with Roger Vignoles at Schloß Weinberg in Upper Austria. He has performed at many venues, including Wigmore Hall; St John's, Smith Square, and Cadogan Hall. He recently covered the role of Count Almaviva in Sir Thomas Allen's new production of *Le nozze di Figaro* with Scottish Opera and made his professional operatic debut as Petrucci in Michael Figgis' new production of *Lucrezia Borgia* for English National Opera.

Jo Merry has studied singing with Jane Humphrey and Rachel Lindop. She currently sings with three London choirs and is an occasional soloist in both the sacred and operatic repertoires. Performances have included the Vivaldi *Gloria* and works by Purcell, Saint-Säens, Mozart, Giovanni Gabrieli and *Spem in Alium* by Thomas Tallis in St Martin-in-the-Fields. Light operatic roles have included Tessa in *The Gondoliers* at Polesden Lacey.

Jo is very pleased to have launched her 'international' career this year, singing 'Habanera' at two concerts with an Anglo-French choir in South West France. Forthcoming performances include the Monteverdi *Vespers (Pulcra Es)* in two weeks' time at Temple Church, and Haydn's *Nelson Mass* in South West France next Easter.

In real life Jo teaches Mathematics.



Aidan Oliver is Director of Music at St Margaret's Westminster (the Parliamentary Church), and the founding chorus master of Philharmonia Voices, the professional chorus that performs regularly with the Philharmonia Orchestra. Founded at the invitation of the Philharmonia in 2004, this is now recognised as one of the country's top professional choruses. Aidan also assists regularly on the music staff at the Royal Opera House, Covent Garden and, as a freelance chorus master, has worked with all London's major choruses in particular the BBC Singers, BBC Symphony Chorus, Philharmonia Chorus, and New London Chamber Choir.

With Philharmonia Voices Aidan works closely with the Philharmonia's Principal conductor Esa-Pekka Salonen, and has also assisted Kent Nagano, Osmo Vänskä, Martyn Brabbins, Christoph von Dohnányi, Charles Dutoit, Thomas Adès and András Schiff. This year he is acting as principal chorus master for the orchestra's Mahler Symphony cycle with Lorin Maazel. Aidan's guest conductor engagements this year include concerts with Manchester Chamber Choir, the Oriel Singers (Cheltenham), Kent Youth Choir and Essex Chamber Orchestra. Aidan has been appearing at the St Endellion Festival as an associate conductor since 2004.

Aidan began his musical career as a chorister at Westminster Cathedral, later studying at Eton College and King's College Cambridge. After graduating with a double First in Classics, he pursued further studies at Harvard University (as a Kennedy Scholar), the National Opera Studio and King's College London.

***Deus in adiutorium
meum intende***

Juan Gutiérrez de Padilla (c1590–1644)

O God, make speed to save me:
O Lord, make haste to help me.
Glory be to the Father, and to the Son, and
to the Holy Spirit: as it was in the beginning,
is now, and ever shall be, world without end.
Amen. Alleluja.

O quam gloriosum

Tomás Luis de Victoria (c1548–1611)

How glorious is the kingdom where all the
saints rejoice with Christ: clothed in white
robes they follow the lamb wherever he goes.

Canite tuba in Sion

Francisco Guerrero (1528–99)

Sound the trumpet in Sion, for the day of the
Lord is near. See, he is coming to save us:
the crooked will be made straight and the
rough plain. Come Lord, and do not delay.

from Spanish Songs

Dimitry Shostakovich (1906–1975)

Farewell, Granada!

Farewell, Granada, my Granada,
I must part from you for ever!
Farewell, beloved land, delight of my eyes,
Farewell for ever! Ah!
Memories of you will be my only joy,
My beloved, my native land!

Forever my heart will be pierced with
sorrow:
All is perished that to my heart was dear.
My love has gone into the gloom of the grave
And my life is also gone! Ah!

And around me all is hateful.
I have not the strength to live as before,
There, where my youth was so bright!

Little Stars

Under the old cypresses
The water near the shore gleams
I come with my guitar
To teach my sweetheart songs.

But my lesson shan't be free:
I shall take a kiss for each note ...
Strange – in the morning she remembers
Everything except the notes!

A shame it's too late to start again
A shame the air is already light
A shame the stars above the bay
Twinkle no more in the daytime ...

The boundless sky is star-covered
The balmy midnight is full of them
I teach my sweetheart the names
Of all the countless stars.

I value my knowledge
And take a kiss for each name.
Strange how easy she finds the lesson
Except for the stars ...!

Dark-eyed Girl

Your mother gave you eyes like stars
And the soft colour of your dusky cheek
My darling!
With pain in my heart, late at night
Without you I wander
My darling!

Ah! Why does fate punish me so?
Ah! Why did I ever meet you?
I will die of hopeless love
If you will not love me
My darling!
Your mother gave you a tall figure

And the black shine of unruly curls
My darling!
I curse my harsh fate,
The pain and tortures of my heart
My darling!

Oh why did your mother
give you such beauty to spite me
I will die of hopeless love
If you will not love me
My darling!

Riu riu chiu

Mateo Flecha el Viejo (1481–1553)

Riu, riu, chiu
The river bank protects it,
As God kept the wolf from our lamb

The rabid wolf tried to bite her
But God Almighty knew how to defend her
He wished to create her impervious to sin
Nor was this maid to embody original sin.

He who's now begotten is our
mighty monarch
Christ, our Holy Father, in human
flesh embodied
He has brought atonement by being born
so humble
Though he is immortal, as mortal
was created.

Ave Maria

Javier Busto (1949–)

Hail Mary, full of grace, the Lord is with
thee. Blessed art thou among women, and
blessed is the fruit of thy womb, Jesus
Christ. Holy Mary, Mother of God, pray for
us sinners, now and in the hour of our death.
Amen.

Spanish Carol **Andrew Carter** (1939–)

Tonight a babe is born amid the ice
and snow.
My babe, if only I could wrap you
in velvet!

Aleri, aleria, how delightful!
Tonight a babe is born
in a stable in Bethlehem.

The Virgin is washing him with soap.
Her hands are chapped, the hands of
my heart.

Don Quichotte à Dulcinée **Maurice Ravel** (1875–1937) *Chanson romanesque*

If you told me the eternal turning
of the world offended you,
I would send Panza:
you would see it motionless and silent.

If you told me you were bored by
the number of stars in the sky,
I would tear the heavens apart,
Erase the night in one swipe.

If you told me that the now
empty space displeases you,
as a crusader knight with lance in hand
I would fill the passing wind with stars.

But, my Lady, if you told me
that my blood is more mine than yours,
that reprimand would turn me pale
and, blessing you, I would die.

Oh, Dulcinée!

Chanson épique

Good Saint Michael, who allows me
to see my Lady and to hear her;
good Saint Michael, who deigns to
choose me
to please and defend her;
good Saint Michael, will you descend
with Saint George to the altar
of the Virgin of the blue mantle?

With a beam from heaven, bless my sword
and its equal in purity
and its equal in piety,
as in modesty and chastity: my Lady.

O great Saint George and Saint Michael,
the angel who guards my watch,
my sweet Lady, so much like you,
O Virgin of the blue mantle!
Amen.

Chanson à boire

A fig for that scoundrel, illustrious Lady,
who, for losing me in your sweet eyes
tells me that love and old wine
put my heart and soul in mourning.

I drink to pleasure!
Pleasure is the only goal,
to which I go directly ...
when I'm drunk!

A fig for the jealous, dark-haired mistress
who moans, who cries and swears,
always being the pallid lover,
watering down his intoxication.

Spanish Serenade Edward Elgar (1857–1934)

Stars of the summer night!
Far in yon azure deeps,
hide, hide your golden light!

She sleeps, my lady sleeps!
Moon of the summer night!
Far down yon western steeps,
sink, sink in silver light!
She sleeps, my lady sleeps!

Wind of the summer night!
Where yonder woodbine creeps,
fold, fold thy pinions light!
She sleeps, my lady sleeps!

Dreams of the summer night!
Tell her, her lover keeps watch!
While in slumbers light
she sleeps, my lady sleeps!

El fandango de Cadil Enrique Gramados (1867–1916)

Der Hidalgo Robert Schumann (1810–1856)

It is so sweet to play
with songs and with hearts
and with serious war!
When the moon's gleam shines,
it draws me from my room
through the squares and streets;
for Love I am always
ready, just as I am for battle.

The fair ladies of Seville
with their fans and mantillas
gaze along the river;
they listen with pleasure
when my songs peal forth
to the strums of the mandoline.
And dark roses fall
to me in gratitude from the balconies.

I carry, when I sing,
the zither and the sword
of Toledo steel.

I sing at many grilles,
and sneer at many knights
many times with my bold song;
my zither is for the ladies,
my sword for my rival.

Off then, to adventure!
Already the sun's fire has gone out;
it is on the other side of the mountains.
The twilight hours of moonlit night
will bring tidings of love,
will bring bloody combat;
and flowers or wounds
I will bear home tomorrow.

Guitares et mandolines
Camille Saint-Saëns (1835–1921)

Guitars and mandolins
make sounds that awaken love.
While she crunches almonds
Pépe lets herself be charmed,
when, sounding their sharps and flats,
mandolins and guitars
resound and disarm her.

Mandolins and guitars
accompany with their sounds
lovers who follow the torch
of beauty in the night;
and Juana, like a cat,
(guitars and mandolins)
flashes her shining lips and eyes.

from *Carmen*
Georges Bizet (1838-1875)
'Habanera'

Love is a rebellious bird
that nobody can tame,
and you call him quite in vain
if it suits him not to come.
Nothing helps, neither threat nor prayer.

One man talks well, the other's mum;
it's the other one that I prefer.
He's silent but I like his looks.

Love is a gypsy's child,
it has never, ever, known a law;
love me not, then I love you;
if I love you, you'd best beware!

The bird you thought you had caught
beat its wings and flew away ...
Love stays away, you wait and wait;
when least expected, there it is!

All around you, swift, so swift,
it comes, it goes, and then returns ...
you think you hold it fast, it flees
you think you're free, it holds you fast.

Couplets: '*Votre toast*'

Your toast, I can give it to you,
Sirs, for along with the soldiers
yes, the Toreros, can understand;
for pleasures they have combats!
The arena is full, it is the feast day!
The arena is full, from top to bottom;
the spectators are losing their minds,
the spectators began a big fracas!
Cheers, cries, and uproar grow to a furore!
Because it is a celebration of courage!
It is the celebration of people with heart!
Toreador, *en guard!* And dream away, yes,
dream in combat,
that a black eye is watching you,
and that love awaits you!
All of a sudden, there is silence...
ah, what is happening?
More cries! It is the moment!
The bull throws himself out
Bounding out of the bull pen!
He throws himself out! He enters.
He strikes! A horse rolls,
dragging a picador,
ah, bravo, bull! The crowd roars!
The bull goes, he comes,

he comes and strikes again!
Shaking his dart-stabbed neck,
Full of fury, he runs!
The arena is full of blood!
They save themselves, they pass the gates
it is your turn now. *En garde!*

'March of the Toreadors'

Here they are! Yes, here they are!
Here is the cuadrilla!
The cuadrilla of toreros!

On the lances the sun gleams!
In the air, caps and sombreros!
Another cuadrilla advances!
Look at the picadors!
Ah! How handsome they are!
With the tip of their lances, how they will
Pierce the flank of the bulls!
L'Espada, L'Espada, Escamillo, Escamillo!
It is L'Espada, the fine blade,
He who comes to end it all,
who appears at the end of the drama,
And who strikes the final blow!
Vive Escamillo! Ah, bravo!

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Dulwich Choral Society

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- Advance booking for concerts at reduced ticket price
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- Regular mailings of news and details of future programmes

Dulwich Choral Society is registered charity number 264764. Donations made under Gift Aid will enable the income tax to be recovered as an additional benefit.

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Forthcoming Concert

**Saturday 3 December 2011
All Saints Church, West Dulwich**

Programme to include

Poulenc *Gloria*

Finzi *In terra pax*

Vaughan Williams *Fantasia on Christmas Carols*

‘While writing it I had in mind those Crozzoli frescoes with angels sticking out their tongues, and also some solemn-looking Benedictine monks whom I saw playing football one day.’

So said Francis Poulenc of his *Gloria*, a firm favourite with audiences ever since its première thanks to its almost sacrilegious mix of fervent solemnity and mischievous exuberance. Dulwich Choral Society and the Dulwich Festival Orchestra perform the piece alongside two atmospheric works for Christmas from this side of the Channel.

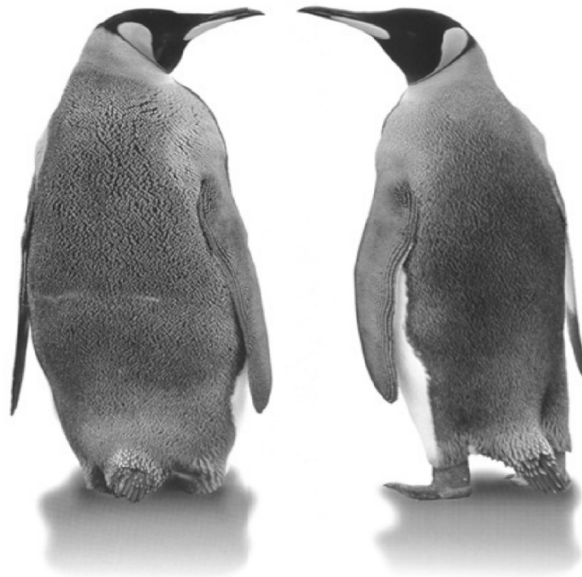
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