

Dulwich Choral Society

MUSICAL DIRECTOR: AIDAN OLIVER

Registered Charity No. 264764

Sure on this Shining Night
A Sequence of Words and Music

Saturday 26th June, 2010; 7.30pm
St Stephen's Church, College Road SE21 7HN

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 both 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

Diane Craven

Ede Fehrenbach

Sylvia Francis-Mullins

Gina Hearnden

Gaynor Jones

Heidi Lempp

Morven Main

Ruth Martin

Harriet Pearce Willis

Carmo Ponte

Jenny Thomas

Sally Woods

Sue Chandler

Helen Dayananda

Sophie Fender

Honor Gay

Anna Hemming

Denise Lawson

Emily Lodge

Fenella Maitland-Smith

Sarah O'Meara

Diane Pengelly

Pat Price-Thomes

Jane Tippett

Alex Craker

Marie-Pierre Denaro

Abigail Fox-Jaegar

Alice Griffin

Liz Hornby

Julia Layton

Liz Loughran

Teresa Marshall

Frances Palmer

Susan Perolls

June Rice

Charlotte Townsend

Altos

Becky Bahar

Helen Boothman

Ann Cowan

Jane Fletcher

Jill Harris

Deborah Barnes-Jones

Sonia Butler

Helen Davies

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Charlotte Hutchinson

Karen Jensen-Jones
Kathryn Livingston
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Rosemary Publicover
Sophie Thompson
Matilda Wallis

Julie Jones
Jo Merry
Chrissi Pallidis
Frances Steele
Anika Torruella
Jessica Wattles

Jenny Kay
Karen Mills
Nicola Prior
Sue Stratton
Josephine Tucker

Tenors

Forbes Bailey
Steve Harrison
Jonathan Palmer
John Quigley
Nick Vaisey

Robert Foster
Andrew Lang
Michael Palmer
Iain Saville

Ed Gerstner
Jon Layton
Chris Papavassiliou
Peter Swift

Basses

Thomas Bale
Malcolm Field
Alan Grant
Michael Kenny
Mike Lock
Jonathan Sedgwick
Richard Web

Christopher Braun
Stephen Frost
Alex Hamilton
Oliver Lake
Peter Main
Mike Shepherd

Richard Davies
Michael Goodman
Jonathan Hugo
Richard Lampert
Aziz Panni
Paul Stern

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Sure on this Shining Night

Part I – The Long Day Closes

* indicates song for solo soprano or poem

Kodály	<i>Esti Dal</i>
*Clare	<i>Evening</i>
*Grieg	<i>Lauf der Welt</i> Op 48, No 3
Puccini	<i>Humming Chorus</i> from <i>Madama Butterfly</i>
*Rossetti	<i>Sonnet 21</i>
*Grieg	<i>Die Verschwiegene Nachtigall</i> Op 48, No 4
Tallis	<i>Glory to Thee, my God, this Night</i>
*Yeats	<i>When You Are Old</i>
Sullivan	<i>The Long Day Closes</i>
*Strauss	<i>Beim Schlafengehen</i> from <i>Four Last Songs</i>
Humperdinck	<i>Prayer</i> from <i>Hänsel und Gretel</i>

Part II – Nuit d'Amour

Brahms	<i>O Schöne Nacht</i>
*Symons	<i>Venetian Night</i>
Offenbach	<i>Barcarolle</i> from <i>The Tales of Hoffmann</i>
*Mozart	<i>Countess's Recitative and Aria</i> from <i>The Marriage of Figaro</i> Act III
Bernstein	<i>Something's Coming / Tonight</i>
*Baudelaire	<i>Tristesses de la Lune</i>
*Dvořák	<i>Song to the Moon</i> from <i>Rusalka</i>
Brahms	<i>Sieh', wie ist die Welle Klar</i> <i>Nachtigall, sie Singt so Schön</i> (Liebeslieder Waltzes Nos 14 & 15)
*Whitman	<i>Night on the Prairies</i>
Barber	<i>Sure on this Shining Night</i>
*Strauss	<i>Morgen</i> Op 27, No 4
Scholefield	<i>The Day thou Gavest, Lord, is Ended</i>

PIANO	David Elwin
SOPRANO	Elisabeth Meister
READERS	Sophie Thompson, Tom Espiner

DIRECTED BY Aidan Oliver

THERE WILL BE AN INTERVAL OF 20 MINUTES BETWEEN
PARTS I AND II



Please check that your mobile phone is switched off, and kindly do not take photographs during the performance. Thank you.

DAVID ELWIN piano

David Elwin studied at the Royal Academy of Music under Jean Harvey, Max Pirani and Rex Stephens. He left to take up a post 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. He is now a freelance pianist, combining activities as an accompanist, duo partner, soloist, instrumental and vocal coach and piano teacher. For eight years he was répétiteur for the distinguished husband and wife voice trainers Audrey Langford and Andrew Field, working with established singers such as Joan Rogers, Martyn Hill and Stephen Varcoe. He is pianist for concerts and examinations at the Kent Music Academy. In 2002 he was accompanist in residence for the first London Lieder Competition. He has wide experience as a choral accompanist: he has worked with Dulwich Choral Society for the past ten years, first with Susan Farrow and now Aidan Oliver, and he plays for OSJ Voices under Jeremy Jackman.

TOM ESPINER reader

Tom Espiner trained as an actor at the Bristol Old Vic Theatre School. He has worked in theatre and television. His theatre work has included *Anything Goes* (National Theatre), *Peggy For You* (Hampstead Theatre / Comedy Theatre), *The Firework Maker's Daughter* (Lyric Hammersmith), *Macbeth*, *The Winter's Tale* and *Twelfth Night* (Shakespeare at the Tobacco Factory).

He is a co-founder of Sound & Fury Theatre Company and has performed in all their productions including most recently *Kursk* at the Young Vic. He has also worked in puppetry including operating the back and arm of the boy puppet, Sorrow, in the Minghella/Choa production of *Madam Butterfly* for the English National Opera with Blind Summit.

ELISABETH MEISTER soprano

British soprano Elisabeth Meister (formerly Elizabeth Franklin-Kitchen) is a member of the Jette Parker Young Artists Programme at the Royal Opera House, Covent Garden. Her roles on the main stage during the 2009/10 season include Pale Lady in *The Gambler* and High Priestess in *Aida*. In addition, cover roles include the title roles in *Der Rosenkavalier* and *Aida* and Polina in *The Gambler*. She collaborates with composer Mark-Anthony Turnage and librettist Richard Thomas in preparation of Turnage's new opera *Anna Nicole Smith*, the title role of which she will cover at the Royal Opera in 2011.

Recent successes include performing the role of the Fox in *The Cunning Little Vixen* at the Royal Opera, to great critical and public acclaim; following a performance of Verdi's *Requiem* at Cadogan Hall, Antony Lias of *Opera Britannia* wrote, 'If this is the quality we can expect from her right now, the mind boggles at the future possibilities ... this young soprano is destined for the very top.'

Trained at the Royal Academy of Music and the Guildhall School of Music and Drama, Miss Meister continued her development at the Cardiff International Academy of Voice, where she studied with Dennis O'Neill.

Operatic repertoire includes Fiordiligi in *Così fan Tutte* and Elisabetta in *Maria Stuarda*, both for English Touring Opera, Countess in *Le Nozze di Figaro* for Amici Opera, Judith Weir's *King Harald's Saga* for the London Contemporary Music Festival, Mimì in *La Bohème* and Marianna in *Il Signor Bruschino* for Opera Barga in

Tuscany, and Woglinde in *Das Rheingold* in concert in Oxford. A well-established concert artist in the British Isles, her appearances include Haydn's *Creation* with the Ulster Orchestra, Dvořák's *Stabat Mater*, Haydn's *Nelson Mass*, Elgar's *Dream of Gerontius* and *The Kingdom*, Jenkins' *A Mass for Peace*, Mahler's *Fourth Symphony*, Mozart's *C Minor Mass*, Rossini's *Stabat Mater*, Tippett's *A Child of our Time* and Vaughan Williams' *A Sea Symphony*.

A frequent guest at St John's, Smith Square, Elisabeth has appeared in Orff's *Carmina Burana* with baritone Christopher Maltman, and Rossini's *Petite Messe Solennelle* among other works. Miss Meister has recorded for Naxos the soprano solos in Bernstein's *Chichester Psalms* with the Bournemouth Symphony Orchestra under Marin Alsop, Mozart's *Requiem* at the Royal Albert Hall under Sir David Willcocks, which she later recorded for Hyperion Records, and Verdi's *Requiem* at Canterbury Cathedral under Howard Ionascu and later at the same venue under Richard Cooke.

AIDAN OLIVER conductor

Aidan Oliver is one of the most sought-after choral directors in the UK. He 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 one of the country's leading choirs.

Working predominantly in the fields of opera and choral music, Aidan assists regularly on the music staff at the Royal Opera House, Covent Garden and, as a chorus master, has worked with all London's major choruses including the BBC Singers, BBC Symphony Chorus, Philharmonia Chorus, New London Chamber Choir, London Symphony Chorus and The Bach Choir.

Working particularly closely with Esa-Pekka Salonen, Aidan has also assisted Kent Nagano, Osmo Vänskä, Martyn Brabbins, Christoph von Dohnányi, Charles Dutoit, Thomas Adès, and András Schiff. Forthcoming projects involving Philharmonia Voices include Wagner's *Tristan*, to be performed in London and Birmingham in September, and a complete Mahler Symphony cycle in 2011 with Lorin Maazel, for which Aidan will be Principal Chorus Master.

Aidan Oliver is also the associate conductor of the St Endellion Summer Festival, to which he was first invited by Richard Hickox. Last autumn he conducted the Festival's Golden Jubilee concert in Cadogan Hall with soloists including Mark Padmore and Roderick Williams; performances this year include Poulenc's *Gloria* in Truro Cathedral.

SOPHIE THOMPSON reader

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* (Bristol Old Vic), Milady de Winter in *The Three Musketeers* (Sheffield Crucible) and Madame de Tourvel in *Les Liaisons Dangereuses* (Victoria Theatre, Stoke on Trent). Sophie 'put acting aside' to raise a family and, on moving to Herne Hill three years ago, leapt at the chance to join Dulwich Choral Society, singing in the choir when time allows!

Esti Dal (Evening Song)
ZOLTÁN KODÁLY (1882–1967)

This quietly affecting setting of a northern Hungarian folksong is one of Kodály's best-loved miniatures, its understated melody accompanied only by a sheen of* pianissimo humming.

Peaceful woods, the dusk descending,
Fragrant now with summer's ending;
There I rested, and e'er sleeping
Praying, sought his sweet safekeeping.
Thus I lay there, silent, praying.
Lord, I wander ever straying;
Wand'ring through the world, yet
knowing.

Thou wilt guard me, and my going.
Let not darkness from thee hide me,
May thine angels watch beside me.
Guard us all while we are sleeping,
Safe forever in thy keeping,
Ever, ever, in thy keeping.

English words by
Geoffry Russell-Smith

Evening
JOHN CLARE (1793–1864)

'Tis evening; the black snail has got
on his track,
And gone to its nest is the wren,
And the packman snail, too, with his
home on his back,
Clings to the bowed bents like a wen.

The shepherd has made a rude mark
with his foot
Where his shadow reached when he
first came,
And it just touched the tree where his
secret love cut
Two letters that stand for love's name.

The evening comes in with the
wishes of love,
And the shepherd he looks on
the flowers,
And thinks who would praise the soft
song of the dove,
And meet joy in these dew-falling
hours.

For Nature is love, and finds haunts
for true love,
Where nothing can hear or intrude;
It hides from the eagle and joins with
the dove,
In beautiful green solitude.

Lauf der Welt (The Way of the World) Op 48, No 3
EDVARD GRIEG (1843–1907)

Grieg's set of *Six Songs* Op 48 represents the closest the composer came to emulating the Romantic German lieder style. In this song a lover boasts that his love for his sweetheart is as natural as the dew falling on the grass – it's just the way things are!

Humming Chorus
GIACOMO PUCCINI (1858–1924)

This wordless chorus brings a bittersweet close to the end of Act II of Puccini's *Madama Butterfly*. Three years have passed since US Navy Lieutenant BF Pinkerton sailed away, leaving his newly wed geisha wife Cio-Cio-San (Madame Butterfly) to endure the scepticism and harsh disapproval of her relatives and await his return.

A cannon has announced the arrival of his ship and, as the sun sets, Butterfly quietly prepares to keep vigil until he comes in the morning, little knowing that his new American wife will be on his arm

Sonnet 21

CHRISTINA ROSSETTI (1830–1894)

A host of things I take on trust: I take
The nightingales on trust, for few and far
Between those actual summer moments are
When I have heard what melody they make.
So chanced it once at Como on the Lake:
But all things, then, waxed musical; each star
Sang on its course, each breeze sang on its car,
All harmonies sang to senses wide-awake.
All things in tune, myself not out of tune,
Those nightingales were nightingales indeed:
Yet truly an owl had satisfied my need,
And wrought a rapture underneath that moon,
Or simple sparrow chirping from a reed;
For June that night glowed like a doubled June.

Die Verschwiegene Nachtigall (The Discreet Nightingale) Op 48, No 4 EDVARD GRIEG (1843–1907)

No 4 is the best known of Grieg's Op 48 set, memorable particularly for the piano's gentle echo of the nightingale's song. Two lovers meet in the meadow for a secret evening tryst, knowing that the little bird that sings so sweetly in the woods will not give them away

Glory to Thee, my God, This Night THOMAS TALLIS (1505–1585)

This eventide hymn is set to one of Tallis's most beautifully conceived melodies, the so-called *Tallis Canon*. It was one of nine metrical psalm tunes he contributed to *Archbishop Parker's Psalter*, a collection designed to facilitate the singing of psalms in English. Another of the tunes was the *Third Mode Melody*, the poignant theme on which Vaughan Williams based his *Tallis Fantasia*.

Glory to thee, my God, this night,
for all the blessings of the light:
keep me, O keep me, king of kings,
beneath thine own almighty wings.

Forgive me, Lord, for thy dear son,
the ill that I this day have done;
that with the world, myself, and thee,
I, ere I sleep, at peace may be.

Teach me to live, that I may dread
the grave as little as my bed;
teach me to die, that so I may
rise glorious at the awful day.

O may my soul on thee repose,
and with sweet sleep mine eyelids
close;
sleep that shall me more vigorous
make
to serve my God when I awake.

When in the night I sleepless lie,
my soul with heavenly thoughts
supply;
let no ill dreams disturb my rest,
no powers of darkness me molest.

Praise God, from whom all blessings
flow;
praise him, all creatures here below;
praise him above, ye heavenly host;
praise Father, Son, and Holy Ghost.

When You Are Old
WB YEATS (1865–1939)

When you are old and grey and full of sleep,
And nodding by the fire, take down this book,
And slowly read, and dream of the soft look
Your eyes had once, and of their shadows deep;

How many loved your moments of glad grace,
And loved your beauty with love false or true;
But one man loved the pilgrim soul in you,
And loved the sorrows of your changing face.

And bending down beside the glowing bars
Murmur, a little sadly, how love fled
And paced upon the mountains overhead
And hid his face amid a crowd of stars.

The Long Day Closes
ARTHUR SULLIVAN (1842–1900)

Sullivan is best remembered for the partnership with William Gilbert, which resulted in the Savoy Operas including *The Mikado* and *HMS Pinafore*. However, his output also includes a number of fine part songs, of which *The Long Day Closes* has secured the most enduring place in the choral repertoire. A setting of a poem by Henry Chorley, it was originally published in a version for male voices in 1868 and achieves an unusual depth of emotion for a work of this genre.

No star is o'er the lake,
Its pale watch keeping,
The moon is half awake,
Through grey mist creeping,
The last red leaves fall round
The porch of roses,
The clock hath ceased to sound,
The long day closes.

Sit by the silent hearth
In calm endeavour,
To count the sounds of mirth,
Now dumb forever.

Heed not how hope believes
And fate disposes:
Shadow is round the eaves,
The long day closes.

The lighted windows dim
Are fading slowly.
The fire that was so trim
Now quivers lowly.
Go to the dreamless bed
Where grief reposes,
Thy book of toil is read,
The long day closes.

Henry Chorley (1808–1872)

Beim Schlafengehen (Falling Asleep)
RICHARD STRAUSS (1864–1949)

Strauss's *Four Last Songs*, his final work, rank among the most haunting music ever written. Until recently, they were seen as constituting the composer's own requiem: a self-conscious farewell given loving expression by an idealised soprano voice and intended for performance after his death. But it is now accepted that Strauss, envisaging a performance in his lifetime, wrote the songs specifically for the great Wagnerian soprano Kirsten Flagstad.

Now that the day has made me so tired,
my dearest longings shall be accepted kindly by the starry night, like a weary child.

Hands, cease your activity;
head, forget all your thoughts;
all my senses now will sink into slumber.

And my soul, unobserved,
will float on untrammelled wings in the enchanted circle of the night,
living a thousandfold more deeply.

Prayer
ENGELBERT HUMPERDINCK (1854–1921)

The German Romantic composer Humperdinck (not to be confused with the 1960s popular singer who adopted his name) will forever be treasured for his fairytale opera *Hänsel und Gretel*. This touching prayer at the end of the first half is sung by the two lost children as they settle down to sleep in the forest, lulled by the magical dust sprinkled by the 'Sandman' of popular German folklore.

When at night I go to sleep,	Two are on my left hand,
Fourteen angels watch do keep:	Two who warmly cover,
Two my head are guarding,	Two who o'er me hover,
Two my feet are guiding,	Two to whom 'tis given
Two are on my right hand,	To guide my steps to heaven.

PART II

O Schöne Nacht! (Oh Beautiful Night!)
JOHANNES BRAHMS (1833–1897)

From a set of four vocal quartets, this atmospheric setting represents Brahms at his finest. The apparently effortless melodic lines and charming word-setting disguise an ingenious use of complex contrapuntal and rhythmic devices, reminiscent of the composer's German Requiem as much as his *Liebeslieder Waltzes*.

In the heavens, the moon gleams magically in all its splendour;
about it, the sweet companionship of tiny stars.

The dew glimmers brightly on the green blades of grass;
the nightingale sings out lustily from the elder bush;
the young man steals quietly to his sweetheart –
O lovely night!

Venetian Night

ARTHUR SYMONS (1865–1945)

Her eyes in the darkness shone, in the twilight shed
By the gondola bent like the darkness over her head.
Softly the gondola rocked, lights came and went;
A white glove shone as her black fan lifted and leant
Where the silk of her dress, the blue of a bittern's wing,
Rustled against my knee, and, murmuring
The sweet slow hesitant English of a child,
Her voice was articulate laughter, her soul smiled.
Softly the gondola rocked, lights came and went;
From the sleeping houses a shadow of slumber leant
Over our heads like a wing, and the dim lagoon,
Rustling with silence, slumbered under the moon.
Softly the gondola rocked, and a pale light came
Over the waters, mild as a silver flame;
She lay back, thrilling with smiles, in the twilight shed
By the gondola bent like the darkness over her head;
I saw her eyes shine subtly, then close awhile:
I remember her silence, and, in the night, her smile.

Barcarolle

JACQUES OFFENBACH (1819–1880)

The *Barcarolle* introduces Act II of *The Tales of Hoffman*. In the heady atmosphere of Venice in Carnival season, the ill-starred hero, Hoffman, falls in love with a beautiful courtesan, Giulietta, little knowing that she means to steal his reflection (and with it his soul) in an enchanted mirror. In fact, Offenbach never intended the *Barcarolle* for this opera. Originally written for a long-forgotten opera about elves, it was transplanted posthumously into *The Tales of Hoffman*, which the composer left unfinished at his death.

Lovely night, oh night of love, smile upon our joys!
Night, sweeter than the day, oh beautiful night of love!

Time flies by, and carries away our tender caresses forever!
Time flies far from this happy moment never to return.

Warm zephyrs, embrace us with your caresses!
Balmy zephyrs, give us your kisses!

Countess's Recitative and Aria

WOLFGANG AMADEUS MOZART (1756–1791)

Act III of *The Marriage of Figaro* sees Figaro revealed as the long-lost illegitimate son of Bartolo and Marcellina. Bartolo promptly agrees to marry Marcellina that very evening in a double wedding celebration alongside Figaro and Susanna. As everyone else leaves the scene in joyful anticipation of the nuptials, a plan in place to trick the philandering Count, the Countess is left alone to ponder the loss of her own happiness and bemoan her husband's infidelity.

Recitative 'E Susanna non vien'

Susanna has not come!

I am anxious to know how the count received our proposal.

I think the plan is a little reckless, with a husband so rash and jealous.

But where's the harm?

To appear dressed in Susanna's clothes and she in mine under cover of darkness ...

O Heaven! To what awful humiliation I am reduced by a cruel husband!

After winning me, he treats me with a mixture of audacious infidelity, jealousy, and disdain!

First loved, then insulted, and finally betrayed, until I am left to ask my maid for help!

Aria 'Dove sono'

Where are the lovely moments of sweetness and pleasure;

where have they gone, the vows of that lying tongue?

But why, if everything has turned to tears and grief for me,

does the memory of that happiness not fade from my breast?

Ah, if only my steadfastness in yearning lovingly for him

could bring hope of changing his ungrateful heart!

Libretto by Lorenzo Da Ponte (1749–1838)

Something's Coming / Tonight

LEONARD BERNSTEIN (1918–1990)

This arrangement brings together two separate numbers from *West Side Story*, both of which demonstrate the unbeatable marriage of Sondheim's effervescent lyrics to Bernstein's fertile musical imagination.

Could be. Who knows?

There's something due any day;

I will know right away,

soon as it shows.

It may come cannonballing down thru
the sky,

gleam in its eye, bright as a rose.

Who knows?

It's only just out of reach,

down the block, on the beach,

under a tree.

I got a feeling there's a miracle due,
gonna come true, comin' to me!

Could it be? Yes it could.

Something's coming, something good,
if I can wait.

I don't know what it is,

but it's gonna be great.

With a click. With a shock.

Phone will jingle, door will knock,
open the latch. Something's coming,

don't know when, but it's soon;

catch the moon, one-handed catch.

Around the corner,

or whistling down the river.

Come on, deliver to me.

Will it be? Yes, it will.
Maybe just by holding still,
it'll be there.
Come on something, come on in.
Don't be shy, meet a guy,
pull up a chair.
The air is humming,
and something great is coming.
Maybe tonight

Tonight, tonight,
it all began tonight,
I saw you and the world went away.
Tonight, tonight,
there's only you tonight,
what you are, what you do,
what you say.
Today, all day I had the feeling

a miracle would happen.
I know now I was right.
For here you are,
and what was just a world is a star
tonight!

Tonight, tonight,
the world is full of light,
with suns and moons all over the place.
Tonight, tonight,
the world is wild and bright.
Going mad, shooting sparks into space.
Today the world was just an address,
a place for me to live in,
no better than all right,
but here you are,
and what was just a world is a star
tonight!

Stephen Sondheim (1930–)

Tristesses de la Lune

CHARLES BAUDELAIRE (1821–1867)

Tonight the moon, by languorous memories obsessed,
Lies pensive and awake: a sleepless beauty amid
The tossed and multitudinous cushions of her bed,
Caressing with an abstracted hand the curve of her breast.
Surrendered to her deep sadness as to a lover, for hours
She lolls in the bright luxurious disarray of the sky –
Haggard, entranced – and watches the small clouds float by
Uncurling indolently in the blue air like flowers.
When now and then upon this planet she lets fall,
Out of her idleness and sorrow, a secret tear,
Some poet – an enemy of slumber, musing apart –
Catches in his cupped hands the unearthly tribute, all
Fiery and iridescent like an opal's sphere,
And hides it from the sun forever in his heart.

Translated by George Dillon (1821–1867)

Song to the Moon

ANTONIN DVOŘÁK (1841–1904)

In Act I of Dvořák's operatic masterpiece *Rusalka*, the good-natured old Spirit of the Lake, Vodník, is enjoying the singing of the Wood Nymphs when his daughter, Rusalka, approaches. She tells him that she has fallen in love with a handsome young prince and wishes to become human in order to know the bliss of union with him. Deeply saddened, the Spirit consents to her request and leaves. All alone, Rusalka sings this beautiful aria, confiding in the moon the secrets of her longing.

O moon high up in the deep, deep sky,
Your light sees far-away regions,

You travel round the wide, wide world
Peering into human dwellings.

O, moon, stand still for a moment,
Tell me, ah, tell me where my lover is!
Tell him please,
silvery moon in the sky,
That I embrace him fondly,
That he should for at least a while
Remember his dreams!
Light up his far-away place,

Tell him, ah,
tell him who is waiting here!
If he is dreaming about me,
May this remembrance waken him!
O, moon, don't disappear,
don't disappear!

Libretto by Jaroslav Kvapil
(1868–1950)

Sieh wie ist die Welle Klar No 14
Nachtigall, Sie Singt so Schön No 15
JOHANNES BRAHMS (1833–1897)

Brahms's set of 18 *Liebeslieder Waltzes* were originally intended for four solo voices with piano duet, but have now long been a staple of the choral repertoire, treasured for their perfectly judged balance of sentimentality and charming artfulness.

See how clear the waves are
when the moon gazes down!
You who are my love,
love me too!

The nightingale sings so beautifully,
when the stars are twinkling.
Love me, my beloved heart,
kiss me in the dark!

Night on the Prairies
WALT WHITMAN (1819–1892)

Night on the prairies,
The supper is over, the fire on the ground burns low,
The wearied emigrants sleep, wrapt in their blankets;
I walk by myself – I stand and look at the stars, which I think now
I never realized before.

Now I absorb immortality and peace, I admire death and test propositions.

How plenteous! How spiritual! How resumé!
The same old man and soul – the same old aspirations, and the same content.

I was thinking the day most splendid till I saw what the not-day exhibited,
I was thinking this globe enough till there sprang out so noiseless around me
myriads of other globes.

Now while the great thoughts of space and eternity fill me
I will measure myself by them,
And now touch'd with the lives of other globes arrived as far along
as those of the earth,
Or waiting to arrive, or pass'd on farther than those of the earth,
I henceforth no more ignore them than I ignore my own life,
Or the lives of the earth arrived as far as mine, or waiting to arrive.

O I see now that life cannot exhibit all to me, as the day cannot,
I see that I am to wait for what will be exhibited by death.

PLEASE TURN THE PAGE QUIETLY

Sure on this Shining Night
SAMUEL BARBER (1910–1981)

Although Barber was best known for his *Adagio for Strings*, his output was mostly for the voice. *Sure on this Shining Night* was originally a solo song. Its sense of rapt contemplation makes it one of Barber's most perfect and ecstatic lyrics.

Sure on this shining night
Of star-made shadows round,
Kindness must watch for me
This side the ground.
The late year lies down the north.
All is healed, all is health.

High summer holds the earth.
Hearts all whole.
Sure on this shining night
I weep for wonder
Wand'ring far alone
Of shadows on the stars.

James Agee (1909–1955)

Morgen (Tomorrow) Op 27, No 4
RICHARD STRAUSS (1864–1949)

Strauss set John Henry Mackay's love poem, composed as a wedding present to his wife, as one of his four lieder. One of Strauss' most rapturous and memorable creations, *Morgen* features harp and a solo violin in its well known orchestral version.

And tomorrow the sun will shine again, and on the path I will take,
it will unite us again, we happy ones, upon this sun-breathing earth
And to the shore, the wide shore with blue waves, we will descend quietly and slowly;
we will look silently into one another's eyes and the silence of happiness
will settle upon us.

John Henry Mackay (1864–1933)

THE AUDIENCE IS INVITED TO STAND AND JOIN IN THE FOLLOWING HYMN:
The Day Thou Gavest, Lord, is Ended
CLEMENT C SCHOLEFIELD (1839–1904)

ALL:

The day thou gavest, Lord, is ended,
The darkness falls at thy behest;
To thee our morning hymns ascended,
Thy praise shall sanctify our rest.

We thank thee that thy church,
unsleeping,
While earth rolls onward into light,
Through all the world her watch is
keeping,
And rests not now by day or night.

CHOIR ALONE:

As o'er each continent and island
The dawn leads on another day,

The voice of prayer is never silent,
Nor dies the strain of praise away.

ALL:

The sun that bids us rest is waking
Our brethren 'neath the western sky,
And hour by hour fresh lips are making
Thy wondrous doings heard on high.

So be it, Lord; thy throne shall never,
Like earth's proud empires, pass away:
Thy kingdom stands, and grows
forever,

Till all thy creatures own thy sway.

John Ellerton 1826–1893



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Our Master Baker Ben Kindred has won many awards including London's craft baker of the year 2009 and the BFP cup for best scones plus a special award for his services to Baking from California Raisins.

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Dulwich Choral Society

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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. **Supporters of the Choir (and current choir members) will be warmly welcomed as new Friends and Patrons.**

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- Advance booking for concerts at reduced ticket price
- Invitations to social events and free interval drinks (at certain concert venues)
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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.

For more information, please contact:

Michael Goodman Parkside, Dulwich Common, London SE21 7EU
telephone 020 8693 3564, email mandpgoodman@dialstart.net

Emailing List

If you would like to know when tickets go on sale for our performances, please email mailing@dulwichchoralsociety.org.uk with the subject 'Subscribe' and let us know your name. We will hold your details on a database for this specific purpose only. We will not pass them to any third party, and will remove you from the database at your request.

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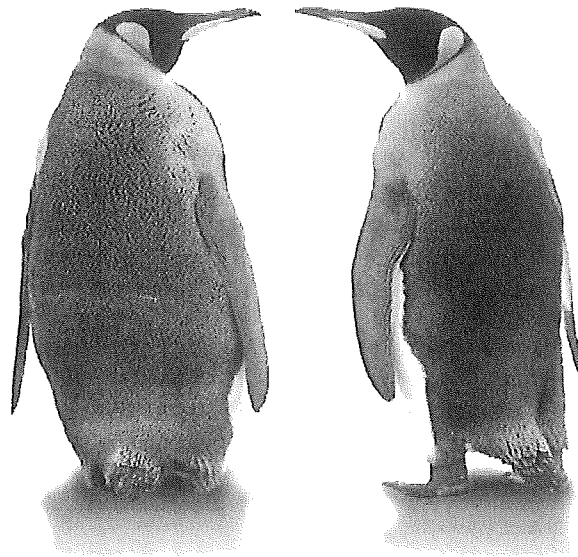
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Dulwich Choral Society

Forthcoming Concerts

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Less well known than *The Creation*, but just as witty and inventive, Haydn's journey through the year is if anything even more exuberant than its more famous sibling. The composer's gift for brilliant word-painting is given full rein in this wonderfully colourful score, which includes everything from hunting horns, tipsy peasants and thunderstorms to glittering winter landscapes and a gentle nightfall after the storm – even croaking frogs make an appearance!

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