

Mansfield Choral Society



**Songs for a
summer
evening**

**Queen Elizabeth's Academy, Mansfield
Saturday 24th June 2017, 7:30pm**

Programme

I got rhythm	G. & I. Gershwin, arr. C. Clapham
Tea for two	V. Youmans & I. Caesar, arr. P. Gritton
You raise me up	B. Graham & R. Løvland, arr. R. Emerson

Meet George Gershwin at the Keyboard - Stephen Wall (piano)

The man I love	G. Gershwin
Strike up the band	G. Gershwin

Ellie Martin (soprano)

If I loved you	R. Rogers & O. Hammerstein II
Somewhere	L. Bernstein & S. Sondheim

Younger than	R. Rogers & O. Hammerstein II,
springtime	arr. W. Stickles

Let it be	J. Lennon & P. McCartney, arr. H. Campbell
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Night and day	C. Porter, arr. A. Carter
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Interval

Scarborough fair	Trad., arr. P. Simon & A. Garfunkel
May it be	E. Ni Bhraonain, N. Ryan & R. Ryan arr. M. Brymer

Irish Blessing	Trad., arr. B. Chilcott
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Folk Songs - Stephen Wall (piano)

Country Gardens	P. A. Grainger
Bank Holiday	E. J. Moeran

Ellie Martin (soprano)

Summertime	G. & I. Gershwin, D. Heyward
My love is like a	Trad.

red, red rose

Londonderry Air	Trad., arr. B. Chilcott
And so it goes	B. Joel, arr. B. Chilcott
Bridge over	P. Simon, arr. C. Sechler

troubled water

Welcome

Hello and welcome back to Queen Elizabeth's Academy, for our first full concert under the baton of our Musical Director, Ellie Martin. Following the success of last summer's concert, we are enjoying picnicking in café style seating again, for this lighter summer programme.



The songs the choir are performing tonight are either about love and affection, or about giving one another friendship and comfort. You will hear a selection of jazz, pop and folk arrangements, in a variety of different moods. Some are joyful and lively, and some are more poignant. In addition, we are fortunate indeed, that both our MD and accompanist have agreed to perform as talented solo artists in their own right tonight, I personally can't wait!

Thank you all for coming tonight. If you would like to support the Society further, please consider becoming a friend, see the leaflet on your table or details later in this programme. If you would like to become a patron or sponsor us in some way, please give me a ring. I really hope you enjoy all the music tonight, in this relaxed atmosphere, and that you'll join us again soon!

Erica



Erica Leyshon, Chairman (07786 801088)

Join us!

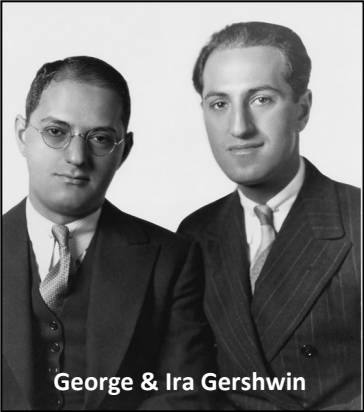
**If you like singing, we welcome new members
and do not hold auditions.**

Come along, we'd love to see you.

**For more information call 01623 883277 or go to
www.mansfieldchoral.org.uk**

Programme Notes

Four of the songs this evening are about the joy of falling in love with someone, and the excitement of a new relationship.



George & Ira Gershwin

I got rhythm was composed by George Gershwin, with lyrics, as usual, by his brother Ira. It was published in 1930, and features in the musical *Girl Crazy*. *I got rhythm* has since been performed hundreds of times and has become a 'jazz standard'. Jazz standards are musical compositions that are an important part of any jazz musician's repertoire, but *I got rhythm* is particularly important as its chord progression, known as the 'rhythm changes', forms the basis for many other popular jazz tunes.

Tea for two is a song from the 1925 musical *No, No, Nanette*, and is originally a duet sung by a couple as they imagine their future together. This song also became a jazz standard, and has been performed and recorded countless times in a variety of styles. The song was even arranged by orchestral composer Dmitri Shostakovich, and subsequently incorporated into his ballet *The Golden Age*, in 1929.



Vincent Youmans & Irving Caesar

George Gershwin is famous for larger piano works such as *Rhapsody in Blue* (1924) and the *Piano Concerto in F* (1925), but he was also a skilful miniaturist. In 1932 he published a collection of his own hit songs which he had arranged for piano solo. *The Man I Love* featured in the show *Lady be Good* (1924) and *Strike up the Band* (1927) is the theme tune from the production of the same name. Faber now publish these arrangements under the title *Meet George Gershwin at the Keyboard*.

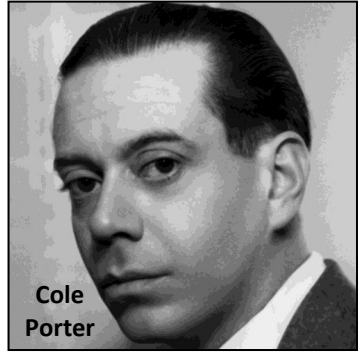


Richard Rogers & Oscar Hammerstein II

Younger than springtime features in the musical *South Pacific*, and was written by Rodgers and Hammerstein, who are widely regarded as the most successful composer/lyricist team in Broadway history. This song has a more poignant message; the musical was written during a time of

racial discrimination and segregation in the United States of America. The song shows that love does not always follow such 'rules,' and that you cannot choose who you fall in love with.

Night and Day was written in 1932 by Cole Porter, for the musical play *Gay Divorce*. It was a popular hit; Fred Astaire's recording of the song with the Leo Reisman orchestra topped the charts for ten weeks. The song became yet another popular jazz standard, and has been recorded by many famous artists, including Ella Fitzgerald, Bing Crosby and Tony Bennett. The lyrics are self-explanatory – it describes an infatuation so strong that you are thinking of that person 24/7!



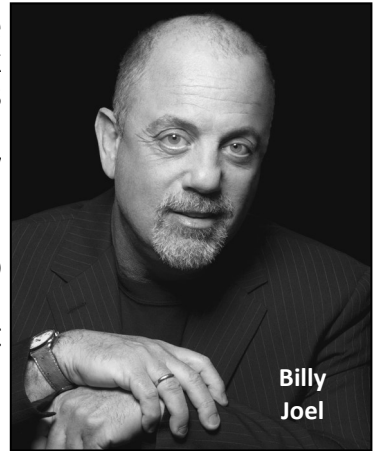
Cole Porter

Scarborough Fair is an English folksong that tells the story of a young man who instructs the listener to tell his former love to complete a series of impossible tasks, such as making him a shirt without a seam. Only after managing these tasks will she be his love once more. The lyrics of the song appear to have a connection with a Scottish ballad *The Elfin Knight*, which has been traced back as far as 1670, and may have been earlier.



This arrangement is based on Simon and Garfunkel's version of the song, which features on their 1966 album *Parsley, Sage, Rosemary and Thyme* (the most famous line in the song), and was part of the soundtrack to *The Graduate* in 1968.

Billy Joel's *And so it goes* looks at the more painful aspects of love – heartbreak and loss. The song featured on Joel's album *Storm Front* in 1989. It is simple in its form with a hymn-like style, only recorded with voice and piano, which adds to its beauty. The lyrics are sad and heartfelt, but with the words of hope: "to heal the wounds of lovers' pasts, until a new one comes along." This arrangement by Bob Chilcott was written for the famous group, The King's Singers, which he was a member of from 1985 to 1997.



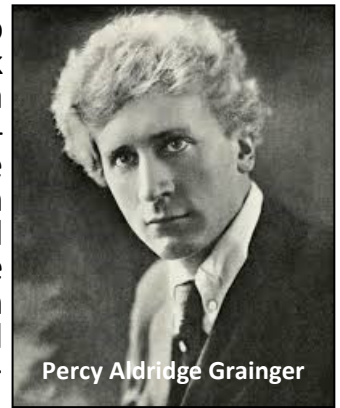
Another of Chilcott's arrangements is *Londonderry Air*, an air from County Londonderry in Northern Ireland for which the most popular set of lyrics are the famous "Danny Boy", a poem written by Frederic Edward Weatherly in 1910, and first set to music in 1913. The tune is well known and is played as the victory anthem of Northern Ireland at the Commonwealth Games. The meaning of the words is not entirely clear, some have suggested it is about a mother sending a son off to war, and others have suggested it tells of a girl saying goodbye to her sweetheart. It is not debatable, however, that the song is about unconditional love, and the peace and comfort that can bring.



To make a hat-trick of it, we have a third piece by Chilcott in tonight's programme, *Irish Blessing*, which is the only piece with a religious setting. The words come from a simple ancient Celtic prayer, and are about protection and comfort. Chilcott captures the warmth and sincerity of his text through his memorable melody and rich harmony.

In the nineteenth century, classical tonality was pushed to its limit and one reaction to this was the study of native folk music.

Bartok and Grieg were two composers who wrote piano music suffused with folk references. As a nation we owe a considerable debt to Cecil J. Sharp (1859-1924) who collected folk songs which were in danger of being lost through urbanisation caused by the Industrial Revolution. The Australian, Percy Aldridge Grainger, took an active part in the English folk music revival inspired by his friend Grieg to whose memory *Country Gardens*—a handkerchief dance is dedicated.



Percy Aldridge Grainger



Ernest J Moeran

Ernest John Moeran was an Anglo- Irish composer with a keen interest in English and Irish folk tunes and their influence pervades his music. Commentators have remarked that the melody of *Bank Holiday* bears more than a passing resemblance to *Shepherd's Hey* - a morris dance set by Grainger.

The remaining four songs in our programme are about comfort, guidance and friendship. The Beatles' *Let It Be*, released in 1970, was the band's final single before McCartney announced his departure. The song is reportedly about a dream McCartney had about his mother, who died of cancer when he was fourteen. McCartney said in an interview about the dream that his mother had told him, "it will be alright, just let it be."



John Lennon & Paul McCartney

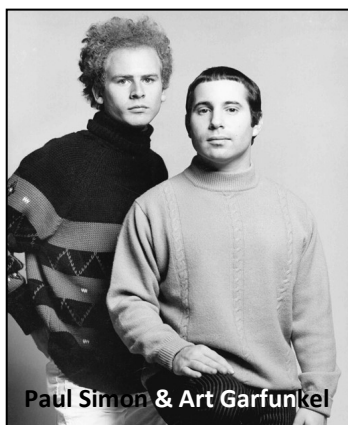
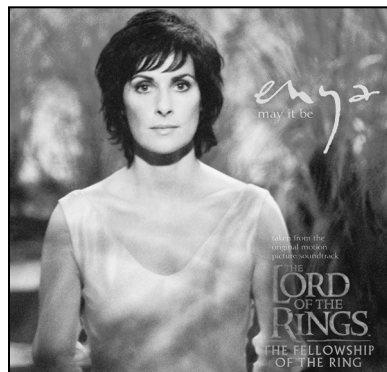


Secret Garden

You raise me up is another song all about always being there for someone and bringing out the best in them. It was originally composed by Irish-Norwegian duo Secret Garden, and has been recorded by more than a hundred other artists. It was made popular in the USA by Josh Groban in 2003, and then by Westlife two years later in the UK. Secret Garden's Rolf Løvland

performed the song for the first time at his mother's funeral. Parts of the melody resemble the tune *Londonderry Air* – listen out for them!

May it be is a song by Irish recording artist Enya, and was written for Peter Jackson's film *The Lord of the Rings: The Fellowship of the Ring*, which was based on the book by J.R.R. Tolkien. The uplifting lyrics include English words, as well as words in the fictional Elvish language, Quenya, invented by Tolkien. These words are: "Mornië utúlië", which mean "darkness has come" and "Mornië Alantië", which means "darkness has fallen". Enya performed her song at the Academy Awards in 2002.



Paul Simon & Art Garfunkel

Bridge over troubled water is a song by Simon & Garfunkel, and was the last song recorded for their fifth and final album. The song became Simon & Garfunkel's biggest hit single, winning five awards at the Grammy Awards in 1971, and it is often considered their signature song. With its moving and uplifting lyrics, this iconic song is still popular today. It has sold over six million copies and has been covered by over 50 artists.

Mansfield Choral Society

MCS was formed in 1973 by local conductor David Chamberlain, from a previous choir founded by Ethel Houseley. In the early days MCS performed an eclectic range of music from Smetana's *The Bartered Bride* to Liszt's *Christus*, accompanied memorably by locally-born international pianist, John Ogdon.

Under the baton of Martin Pickering and David Wilson, MCS continued to grow in size, quality and musical scope. In March 2012, Peter Siepmann took over as Artistic Director. Peter came with impeccable musical credentials and continued the work of training and teaching the choir, which has gone from strength to strength. In January 2017, MCS welcomed their new Musical Director, Ellie Martin, who is continuing to teach and improve the choir, as well as making each rehearsal enjoyable and fun.

For their fortieth anniversary, in 2014, they celebrated with a fantastic performance of the Mozart *Requiem*, in the Albert Hall, Nottingham. They are now enjoying their fifth decade of singing, with performances including: Parry's *Blest Pair of Sirens* performed in Southwell Minster, Finzi's *In Terra Pax*, Britten's *Saint Nicolas*, Purcell's *Dido & Aeneas*, featuring members of the Cantamus Choir, An Evening On Broadway, a memorable *Carmina Burana* by Carl Orff and most recently Gabriel Fauré's *Requiem*.



Ellie Martin – Musical Director



Ellie began her musical training at a young age, learning the violin and piano, before she began to focus on singing when she was fifteen. She went on to study Vocal Performance at Trinity College of Music, where under the tutelage of Lauren Livingstone, and later, Teresa Cahill. Ellie was a member of the prestigious Trinity College of Music Chamber Choir, under the choral direction of Stephen Jackson, with whom she performed as a soloist in the BBC Proms. Ellie graduated in 2010 with First Class Honours.

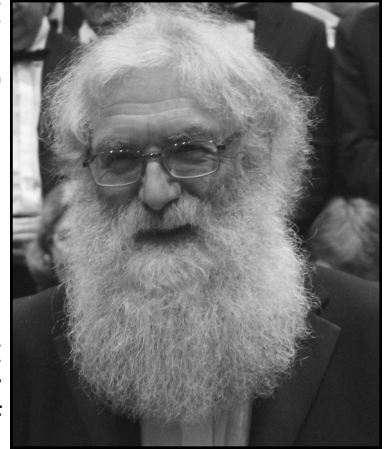
Ellie has extensive experience as a singing teacher, and in running music workshops, school singing assemblies and staff training sessions. For the past few years Ellie was the Vocal Coordinator for Bird College Music Service in the London Borough of Bexley, a role in which she was committed to promoting engagement in music across all ages and abilities. She directed choirs from age 4 to adult, and conducted a massed choir of over 700 in the Royal Festival Hall on several occasions.

Aside from her conducting work, Ellie is a professional solo singer, and a member of Blossom Street, a London-based professional choir with whom she has toured internationally, (www.blossomstreetsingers.com). Ellie features as a soloist, as well as part of the ensemble, on three CDs released by the choir, which have all received critical acclaim: *Sleep, Holy Babe*, *Down by the Sea* and *A Short While For Dreaming*. The choir's regular corporate bookings include films, adverts and large companies, such as 3 Mobile, Good Housekeeping, Sony and Sky, and they are broadcast regularly on BBC Radio 3 and Radio 4.

Ellie moved to Nottingham in October 2016 to study a master's degree in Psychology at Nottingham Trent University. She is very much enjoying working with Mansfield Choral Society, and is looking forward to continuing the success of the choir.

Stephen Wall - Piano

At an early age Stephen began working out tunes on the family piano and so was enrolled with the local piano teacher when he was able to read fluently. Two years later at a church concert he was asked to accompany a group of his peers and so began a lifelong association with piano accompaniment.



Two recordings as an accompanist survive from his teenage years, the later one from 1970 comprising excerpts of Handel's Messiah. Having gained a Licentiate Performers diploma in pianoforte, he took the decision to read music at Nottingham University as a mature student. There he performed concertos by Shostakovich and Mozart and accompanied numerous fellow students in their recitals. After graduation he returned to general accountancy practice and acted as guest accompanist to several local choirs.

He was Musical Director of Somercotes Choral Society for eleven years and after a short break assumed the baton at Ashfield Harmony. Both choirs perform extensively the lighter choral repertoire. During this period, he spent six years as a part-time research student at Sheffield University investigating the musical language of the Swiss composer Frank Martin and was awarded the degree of Master of Music in 2012.

He joined Mansfield Choral Society as guest accompanist in 2009 and became rehearsal accompanist in 2012. Other roles have included accompanying Ravenshead Gilbert and Sullivan Society and an ongoing commitment to Linda Darnell and pupils for ABRSM examinations. He is retiring from accountancy general practice in 2018 to return to music research.

He enjoys singing second bass when the opportunity arises as this affords an opportunity to let others do the work!

Do you want to be our friend?

By becoming a *Friend of Mansfield Choral Society* you'll be supporting us to continue to perform three times a year in venues like St Mark's Church or Queen Elizabeth's Academy, Mansfield and Southwell Minster.

In return for your annual subscription (Sep-Jul) you'll get:

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Mansfield Choral Society

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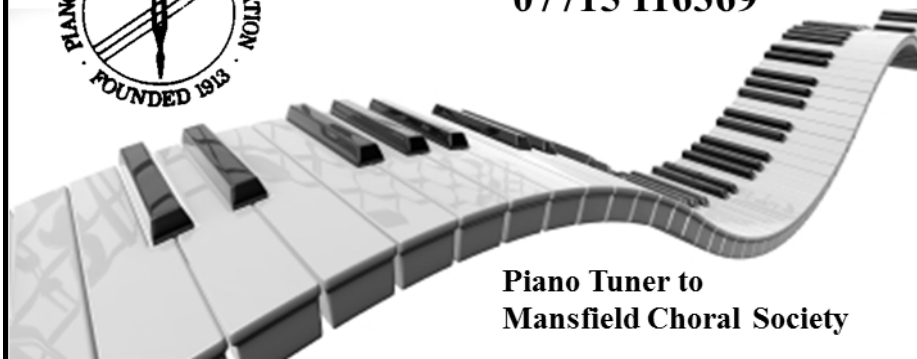
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2017/8 Future Events

Haydn: The Creation

Mansfield and Bingham & District Choral Societies
with the Lincolnshire Chamber Orchestra
Southwell Minster, 25 November 2017

Christmas Carol Concert

Mansfield Choral Society
Queen Elizabeth's Academy, Mansfield, 14 December 2017

Verdi: Requiem

Mansfield and Bingham & District Choral Societies
with the Nottingham Symphony Orchestra
Southwell Minster, 12 May 2018

Folk Songs of Britain and Ireland

Mansfield Choral Society
Queen Elizabeth's Academy, Mansfield, 7 July 2018

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or from 01623 883277



Mansfield Choral Society



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