

2013 Future Concerts

Duruflé: Requiem

DURUFLÉ: Motets BRUCKNER: Motets

Mansfield Choral Society with Newark Choral Society
Barnbygate Methodist Church, Newark, 23 November, 19:30

Traditional Christmas Carols

Mansfield Choral Society

Portland College, Mansfield, 14 December, 14:00

2014 Future Concerts

Our 40th Anniversary Year

Mozart: Requiem

MOZART: Piano Concerto No.12 MOZART: Ave Verum Corpus

The Mansfield Choral Society 40th Anniversary Concert

Mansfield Choral Society with other invited choirs
Albert Hall, Nottingham, 10 May, 19:30

Handel: Messiah

The Mansfield Choral Society Civic Concert

Mansfield Choral Society
The Palace Theatre, Mansfield, 1 November, 19:30



Mansfield Choral Society

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Mansfield Choral Society

present

Rhineland Romance



**A delightful summer programme
of Elgar and Brahms**

*with guests, John Ogdon award winners,
Abigail Broughton and Jacob Savage*

*Stephen Wall with Michael Neaum, piano
Directed by Peter Siepmann*

Saturday July 6th 2013, 7.30pm
Queen Elizabeth's Academy, Mansfield

Programme

Part One

Geistliches Lied, Op. 30 - J. Brahms (1833-1897)

Three Songs - J. Brahms (1833-1897)

1. Von Ewiger Liebe
2. Die Mainacht
3. Liebestreu

Abigail Broughton, soprano with Michael Neaum, piano

Ballade No.1 in G minor, Op. 23, CT. 2 - F. Chopin (1810-1849)

Jacob Savage, piano

New Love-Song Waltzes, Op. 65 [Selection]

- J. Brahms (1833-1897), English text by A. G. Latham

1. All hope, O heart, abandon
2. Lowering shadows of night
7. From the mountains, gust on gust
8. O'er the grasses soft, breezes stray
12. Sombre wood, how cheerless is thy shadow
13. Nay, beloved, take thy place
14. Bonny laddie
15. Epilogue

Interval (15 Minutes)
Part Two

Three Songs - E. Elgar (1857-1934)

1. Speak, music
2. Like to the damask rose
3. Pleading

Abigail Broughton, soprano with Michael Neaum, piano

From The Bavarian Highlands, Op. 27

- E. Elgar (1857-1934), words adapted by C. A. Elgar

1. The Dance
2. False Love
3. Lullaby
4. Aspiration
5. On the Alm
6. The Marksmen

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Our Patrons Mr & Mrs M L Ferrar
Stephen Wall - Pianist to the Society
Queen Elizabeth's Academy, Mansfield - rehearsal and concert venue

If you are interested in joining our choir,
please visit our website at **www.mansfieldchoral.org.uk**
or contact our secretary Sally Compton on 01623 883277
Reg. Charity N^o. 1060710

(4) Aspiration

Over the heights the snow lies deep,
Sunk is the land in peaceful sleep;
Here by the house of God we pray,
Lead, Lord, our souls to-day.

Shielding, like the silent snow,
Fall his mercies here below.

Calmly then, like the snowbound land,
Rest we in His protecting hand:
Bowling, we wait His mighty will,
Lead, Lord, and guide us still.

(5) On the Alm

A mellow bell pears near,
It has so sweet a sound;
I know a maiden dear
With voice as full and round.

A sunlit alm shines clear,
With clover blossoms sweet;
There dwells my maiden dear
And there my love I meet.

There flying with no fear
The swallows pass all day,
And fast, my maiden dear,
Sees chamois haste away.

I cannot linger here,
I cannot wait below;
To seek my maiden dear,
I, to the alm, must go.

The mountain's call I hear,
And up the height I bound;
I know my maiden dear
Will mark my Juchhé sound.

Rejoicing come I here
My flaxen-haired sweet-heart;
I love thee maiden dear,
Nay! Bid me not depart!

(6) The Marksmen

Come from the mountain side,
Come from the valleys wide,
See, how we muster strong,
Tramping along!

Rifle on shoulder sling,
Powder and bullets bring,
Manly in mind and heart,
Play we our part.

Sure be each eye to-day,
Steady each hand must stay
If in the trial we,
Victors would be!

Sharp is the crack! 'tis done!
Lost in the chance, or won;
Right in the gold is it?
Huzza! The hit!

The sun will sink and light the west
And touch the peaks with crimson
glow;
Then shadows fill the vale with rest
While stars look peace on all below.

In triumph then we take our way,
And with our prizes homeward wend;
Through meadows sweet with new-
mown hay,
A song exultant will we send.

Welcome from the Chairman

Hello and welcome back to the Queen Elizabeth's Academy for our summer concert. For those of you who were with us in April, for our Rutter "Gloria" concert, you will remember we were guests of St Mark's Church in Mansfield and the concert was a great success, the church proving to be a perfect venue for both the setting and the acoustics.



However there is nothing like being in your own home and the Queen Elizabeth's Academy and especially the main hall of the school is definitely home to Mansfield Choral Society. We are really lucky that our rehearsal venue is probably one of the best school halls for performing music in the East Midlands. We always thank everyone who helps us to put on a concert but now would be a good time to thank the school itself, and especially the caretakers, for all the help they give to the society every year. Thank you.

Summer has arrived and with it the summer concert which traditionally invites The John Ogdon award winner from the previous year's Mansfield Music Festival competition to perform with us. This year is slightly different in that we have two winners of the award, Abigail Broughton and Jacob Savage, and you can read more about them and the start to their new music careers later on in the programme. We are very proud of our association with the John Ogdon award. John Ogdon was a local talent, a world renowned virtuoso pianist who lived in Mansfield Woodhouse and played all over the world, but what a lot of people don't remember is, he also played with and for Mansfield Choral Society. He died aged 52 in 1989. As a society we are honoured he played with us and that we have this opportunity to help keep his memory alive.

We are on the move again this November, as our next concert is in Newark. We will be joining with Newark Choral Society to perform the Duruflé Requiem and motets plus the Bruckner motets again, at another excellent music venue, Barnbygate Methodist Church, in Newark. If you have not been before it will be well worth the trip. More details on the back page. I look forward to seeing you there as well.

Stephen Hewlett-Davies, Chairman



Like us on Facebook: **Mansfield Choral Society**

Peter Siepmann - Musical Director

Peter has been the Musical Director of Mansfield Choral Society since June 2012. Peter has led the choir in concerts covering a wide variety of choral music ranging from the jazz influenced "Songs & Sonnets" by George Shearing, through to staples of the choral repertoire such as Handel's "Dixit Dominus" and (at the Society's most recent concert) Rutter's "Gloria".



He is also Organist & Director of Music at St Peter's Church in Nottingham and a teacher of academic music and organ at Repton School and Foremarke Hall, having previously worked in the renowned department at Uppingham School for several years. In addition, he maintains a busy schedule of freelance activities as a conductor, accompanist and continuo player. Peter sits on the regional committee of the Royal Schools of Church Music, and is President-Elect of the Nottingham & District Society of Organists.

His musical education began as a chorister at Bruern Abbey and continued at St Edward's School, Oxford. During his time at the University of Nottingham (from which he holds both undergraduate and doctorate degrees), he directed the university's chamber choir, Viva Voce, for several years. Peter was also Chief Conductor of the University Sinfonia and for a time, the University Chorus.

As Director of Music at St Peter's Church, Peter trains and directs the church choir Sunday-by-Sunday as well as on regular visits to both UK and foreign destinations (with Notre-Dame de Paris, Westminster Abbey and Canterbury Cathedral being memorable highlights of recent years).

Peter Siepmann is an Associate of the Royal College of Organists and holds the Licentiate diploma of the ABRSM, for whom he is also a grade panel examiner.

The set closes with the hearty, jovial "The Marksmen." Herein, the hunters of Murnau return with the fruits of their labours to claim as reward the affections of the village maidens. Here then is an early example of Elgar's prowess at travelogue, showing a cosmopolitanism entirely compatible with his Englishness.

(1) The Dance

Come and hasten to the dancing,
Merry eyes will soon be glancing,
Ha! My heart upbounds!
Come and dance a merry measure,
Quaff the bright brown ale my
treasure,
Hark! What joyous sounds!

Sweet heart come, On let us haste.
On on no time let us waste,
With my heart I love thee!
Dance dance for rest we disdain.
Turn twirl and spin round again,
With my arm I hold thee!

Down the path the lights are gleaming,
Friendly faces gladly beaming
Welcome us with song.
Makes the world and life grow brighter
As we dance along!

(2) False Love

Now we hear the Spring's sweet voice
Singing gladly thro' the world;
Bidding all the earth rejoice.

All is merry in the field,
Flowers grow amidst the grass,
Blossoms blue, red, white they yield.

As I seek my maiden true,
Sings the little lark on high
Fain to send her praises due.

As I climb and reach her door,
Ah! I see a rival there,
So farewell for evermore!

Ever true was I to thee.
Never grieved or vexed thee, love,
False, oh! False, art thou to me.

Now amid the forest green,
Far from cruel eyes that mock
Will I dwell unloved, unseen.

(3) Lullaby

Sleep, my son, oh slumber softly.
While thy mother watches o'er thee,
Nothing can affright or harm thee.
Sleep, oh! Sleep, my son.

Far away, zithers play,
Dancing gay, calls today.

Vainly play, zithers gay,
Here I stay all the day.

Happily guarding thee,
Peacefully watching thee.

Sleep, my son, oh slumber softly.
While thy mother watches o'er thee,
Sleep, oh! sleep my son.

From The Bavarian Highlands, Op. 27 - E. Elgar (1833 - 1897)

Despite his lifelong prolific creativity, Elgar always found time to enjoy the good life, and Bavaria was a favourite haunt. The quaintness and conviviality of the pre-war German state drew from the composer, in collaboration with his spouse, this engaging choral set of six scenes "From the Bavarian Highlands" in 1895. Each number was set to a different poem, written by Elgar's wife Alice, depicting a place they had visited on holiday in southern Germany. The work was premiered at a concert of the Worcester Festival Choral Society in April 1896 with the composer conducting.

The overall mood, despite a few pensive moments, can be described by that most formidable of German terms, "Gemütlichkeit," roughly translatable as a combination of conviviality and relaxed ease. Incidentally, the dedicatees of this work, the Slingsby-Bethells, were the ex-patriot owners of the guesthouse the Elgars stayed at in Garmisch.

The first number, "The Dance," in hearty, accelerating Ländler time, recalls Sonnenbichl, a mountain resort that greeted the visitors with excellent beer and irresistible dance. The second, "False Love," hails from Wamberg and depicts a sad idyll of faithlessness in young love. The first half of this song is in Elgar's serene pastoral idiom, the second half more poignant in its account of the unhappy discovery.

The third number, "Lullaby," had its genesis in the village of Hammersbach. For alto voices, this poignant cradle song tells of a young mother who hears the strains of dance music from afar but resists it to see her child off to slumber. The following, the solemn and spiritual "Aspiration," is the sole scene in 4/4 time (not 3/4) and likewise the Elgars' sole excursion from the earthly, the Baroque chapel of St. Anton being the impetus.

Triple time and human experience return for the final two numbers. "On the Alm" (True Love) is for men's chorus and depicts an Alpine tryst, with a young suitor making a steep ascent to prove his love.



Stephen Wall - Piano

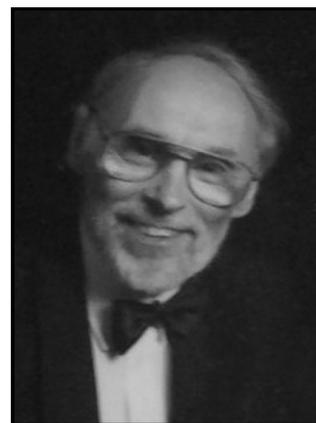
Stephen is the resident pianist of Mansfield Choral Society, and has for around 5 years accompanied the choir in concert, and since summer 2012, also in rehearsal. Stephen's fine playing, along with his patience, make a great contribution, which is both appreciated and enjoyed by the choir.



Stephen first accompanied a choir aged eight in his local church, and continued through his formative years. At Nottingham University he performed concertos by Mozart and Shostakovich. Today, Stephen concentrates on piano accompaniment, working with Ravenshead G & S Society and with Linda Darnell and pupils. In addition, Stephen is Director of Kirkby Light Operatic Society.

Stephen holds the Licentiate performers diploma in pianoforte from Trinity College and a Master of Music degree from Sheffield University.

Michael Neaum - Piano



Michael Neaum was born in 1939, and educated in Belper. He studied music at Birmingham University, from where he gained a first-class honours B. Mus degree. At Birmingham he also won both the Barber Undergraduate and Graduate scholarships.

He was the official accompanist for the renowned Cantamus Girls' Choir from 1972 until 2007, and with them travelled the world. He is also very experienced as an accompanist for solo singers and instrumentalists. He spent much of his working life as Head of Music in a comprehensive school, and, in addition, was Principal of the West Nottinghamshire Music Centre from 1971 until 1987.

He has arranged and composed over 250 songs, including many commissions from choirs in Japan, America, Australia, Canada and Europe. He now spends most of his time coaching and accompanying singers, and arranging and composing music for choirs and vocal groups.

John Ogdon Award Winners, 2012

Abigail Broughton - Soprano

Abigail Broughton (20), moved to London in September 2011 to commence her studies at The Royal Academy of Music, where she is now studying with Jennifer Dakin. Completing her first year, Abigail achieved a 'first' in her end of year recital, sharing the highest mark, 85% and also a 'first' for her year of studies as a whole.

She has been successful in various competitions around the country, in which she has won awards, including, amongst others, the Doug Crossland Memorial Shield for the most promising female singer aged 16-23 and the Constance Shacklock Memorial Rose Bowl for the most outstanding operatic performance.

Abigail is also a past recipient of the Nottingham Young Musician of the Year trophy, in which she became the youngest singer to ever win it (and the first soprano) and of course, the 2012 John Ogdon Senior Vocalist award.



Jacob Savage - Piano



Jacob Savage (18) is a young musician from Mansfield, whose primary instrument is piano. He is currently studying popular music with a specialism in composition at Leeds College of Music.

Jacob started playing piano when he was five and played his first solo concert at aged 7. He won numerous awards and in the past two years has won the prestigious 'John Ogdon Scholarship', once as a junior and the next year as a senior.

Jacob would love to work as a session musician when he graduates.

Elgar's most fruitful period was the first decade of the twentieth century, during which he wrote some of his noblest, most expressive music. His best-known works from this period, are the first four of his "Pomp and Circumstance Marches" (1901-1907); the first of these, subtitled "Land of Hope and Glory," became an unofficial second national anthem for the British Empire.

Speak, music, Op. 41/2 - E. Elgar (1857 - 1934)

This is a song written by Elgar in 1901. The words are from "The Song" in the poem "The Professor" by A. C. Benson. At about the same time Elgar wrote a song "In the dawn", as his Op. 41/1, with words from the same poem. The two songs were first performed in the Queen's Hall on 26 October 1901.

Like to the damask rose - E. Elgar (1857 - 1934)

"Like to the damask rose" is a poem by Simon Wastel called "The flesh profiteth nothing". Elgar set it to music in 1892. The song, together with "Through the long days", was first performed by Charles Phillips in St. James's Hall on 25 February 1897. It was first published (Tuckwood, Ascherberg) in 1893, and re-published by Boosey in 1907 as one of the Seven Lieder of Edward Elgar, with English and German words.

Pleading, Op. 48 - E. Elgar (1857 - 1934)

"Pleading" is a poem written by Arthur L. Salmon, and Elgar set it to music in 1908, as his Op.48. This is one of the most popular of Elgar's songs. Elgar had returned home at the end of September 1908, feeling depressed after taking the score of his first Symphony to the publishers. Arthur Salmon had sent him a book of poems, and the loneliness expressed in "Pleading" fitted his mood.

He finished the song within a week, and added the orchestration the next month. He wrote the song for, and dedicated it to his great friend Lady Maud Warrender.

Music Programme Notes

Johannes Brahms (1833 - 1897)

Johannes Brahms was born in Hamburg. His father earned a living playing in local dance halls. Brahms was given lessons on cello, piano, and horn. At the age of seven, he was taught piano and instructed in piano theory.

Much of Brahms' time was devoted to reading, learning, and composing music. He developed a love for folklore including poems, tales, and music. Brahms toured northern Germany from April to June in 1853, where he met Joseph Joachim, who later became his lifelong friend, in Göttingen. He also met prominent musicians including Liszt and also the Schumanns, and became very much a part of their family.

In the 1860s, Brahms' style of music became more mature and refined. Brahms spent the latter portion of the decade touring much of Europe to earn money. His music and fame spread from Europe to America. After the death of Clara Schumann, he wrote his final pieces. A year later, Brahms was diagnosed with liver cancer. A month before his death, he was able to attend a performance of his 4th Symphony by the Vienna Philharmonic.

Geistliches Lied, Op. 30 - J. Brahms (1833 - 1897)

Brahms wrote little music for chorus until he took up his first official position at Detmold. Once he began composing choral music he never stopped. Although not published until 1864, Brahms' "Geistliches Lied" (Sacred Song), Op. 30, was written in the spring of 1856, and is a setting of a text by Paul Flemming.

Lass dich nur nichts nicht dauren
Mit trauren; Sei stille,
Wie Gott es fügt,
So sei vergnügt, Mein Wille.

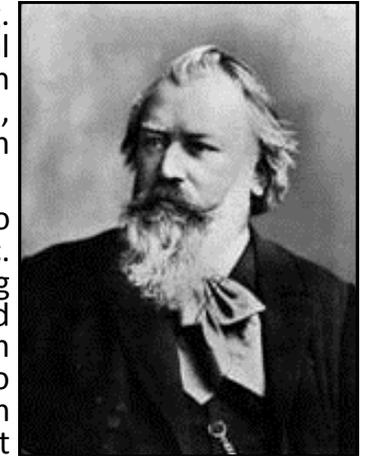
Do not let yourself be depressed
By sadness; Be calm,
However God may dispose,
Be content with it, My will.

Was willst du heute sorgen, Auf morgen?
Der Eine, Steht allem für;
Der gibt auch dir, Das Deine.

Why worry today, About tomorrow?
There is One, Who controls everything;
He will give you, Your share too.

Sei nur in allem Handel Ohn' Wandel,
Steh feste; Was Gott beschleusst,
Das ist und heist, Das Beste. Amen

Be constant in everything You undertake,
Stand firm; What God ordains,
Is and is known to be Best. Amen.



12. Sombre wood,
how cheerless is your shadow!
Aching heart, how crushing is thy sorrow!
All that thou dost prize gleams bright
before thee,
But to make it thine is still denied thee.

Can the sun's glow into ice,
Into night the day be changed?
Can a yearning heart still beat,
From a kindred heart estranged?

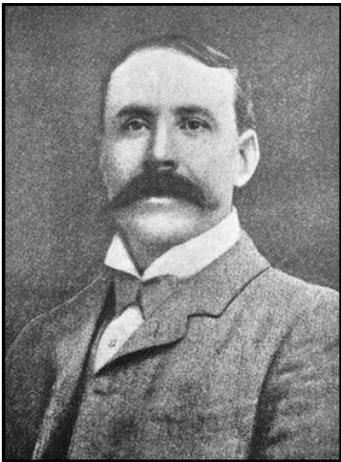
Must the flow'r in darkness languish?
Why, when sunshine floods the fields,
Why, when gladness fills the earth,
Must the heart still pine with anguish?

13. Nay, Beloved, take thy place
Not so near to me!
Fix thine eyes upon my face
Not so yearningly!
Though the heart within the burn,
Hide, ah hide thy bosom's glow
Lest a prying world should learn
That we love each other so.

15. Hush, ye Muses enough!
For vainly strive ye to picture,
How in bosoms that love,
Joy follows grief, and grief joy.
Healing can ye not bring to the heart,
By love that is wounded,
But ye Powers benign,
Ye only can temper the smart.

14. Bonny laddie, flashing eyes,
Coal black hair and heart undaunted,
By thine image, night and day,
Is my longing heart still haunted!

Edward Elgar (1857 - 1934)



Born in Broadheath, near Worcester, Edward William Elgar, became one of the pre-eminent musical figures of his time, he bridged the nineteenth and twentieth centuries as the finest English composer since the days of Handel and Purcell.

Elgar's father owned a music shop and was a church organist who taught his son piano, organ, and violin. At the age of 16, the composer became a freelance musician and for the remainder of his life never took a permanent job.

He conducted locally, performed, taught, and composed, scraping by until his marriage to Caroline Alice Roberts, a published novelist of some wealth, in 1889. Elgar had by this time achieved only limited recognition, suffering from bitter self-doubt and depression. Alice stood by him the entire time, her unflinching confidence restoring his spirits.

Von Ewiger Liebe - J. Brahms (1833 - 1897)

One of Johannes Brahms' most dramatic creations, "Von Ewiger Liebe" (Of Unending Love) is one of his most popular songs. The text by August Heinrich Hoffmann von Fallersleben recounts, in a simple folk style, a meeting between two lovers.

Die Mainacht, Op. 43/2 - J. Brahms (1833 - 1897)

Brahms, emotionally damaged by his experiences playing in Hamburg waterfront brothels when just a boy, responded to this poem of loneliness and detachment with deep feeling. Ludwig Höltz's text, was edited by Johann Voss, to bring the words fully into the Romantic genre. In "Die Mainacht" (The May Night), the singer describes his alienation by sharing the lonely observations he makes.

Liebestreu, Op. 3/1 - J. Brahms (1833 - 1897)

"Liebestreu" is the first song in Opus 3 and generally considered the finest in the set. With a text by poet Robert Reinick (1805-1852), "Liebestreu" (Love's fidelity) conveys the distress and sorrow of a young woman over lost love. "Liebestreu" is stormy and brimming with tension, appropriately so for the fevered emotional pitch of the text and its vivid images of a cruel sea: "...sink your sorrow, my child...in the deep sea."

Ballade No.1 in G minor, Op. 23, CT. 2 - F. Chopin (1810-1849)

Chopin is credited with originating the Ballade genre for the piano. The Ballade had previously been associated exclusively with the literary world; it is found in the works of Goethe, Schiller, and other poets. Without question, this is one of the composer's greatest compositions from his early Paris years, composed in 1831.

There would be three more Ballades, with perhaps only the Ballade No. 4, composed in 1842, equalling this first effort. Like many of Chopin's works, this First Ballade contains many technical and interpretive challenges for the soloist.

New Love-Song Waltzes, Op. 65 - J. Brahms (1833 - 1897)

The 1868 "Liebeslieder Waltzes" were an immense success, as popular in their own time as they remain in ours. Brahms decided to tap into the same vein six years later with these "New Love Song Waltzes" [Neue Liebeslieder Wälzer] scored, as before, for four voices (soprano, alto, tenor, bass) and piano duet.

Like those of the earlier set, these texts originated with folk songs of various languages; they were translated into German by Georg Friedrich Daumer (1800-1875) in his Polydora: A World-Poetic Songbook. The 1868 set drew mostly on Russian, Polish, and Hungarian folk poetry, but here the provenance of the texts ranges as far afield as Turkey (No. 1) and Malaysia (No. 10). Overall, the tone of the poetry is serious, and Brahms fashioned the music to suit their often sombre moods.

There are 14 waltzes in this set, plus an epilogue entitled "Zum Schluss: Nun, ihr Musen, genug!" The epilogue, a setting of the final verse of Goethe's "Alexis und Dora", stood apart from the 14 exotic texts and forms a conclusion with an intriguing relationship to the whole.

There are thematic, harmonic, and rhythmic interrelationships among the various numbers as well. For example, Nos. 1, 3, and 7 share a motivic idea, while Nos. 1, 4, 5, and 10 have rhythmic elements in common. No. 1, "Verzicht, O Herz, auf Rettung," is lively and muscular, while the ensuing "Finstere Schatten der Nacht" is subdued and nocturnal -- its title translates to "Dark Shadows of the Night."

The ensemble writing in No. 14, "Flammenauge, dunkles Haar," is full of colour and reaches nearly ecstatic outpourings. All in all, this is a masterful work that remains widely performed by vocal quartets and choirs.

The selected parts in this programme are sung in the English translation by Albert G. Latham, given below.

- | | |
|---|--|
| <p>1. All hope, O heart, abandon,
That on Loves sea dost venture forth,
For gallant barks a thousand, lie
shattered
Lie shattered, east, west, south and north.</p> | <p>7. From the mountains, gust on gust,
Ne'er the rainstorm ceases,
And I fain would give thee, Sweet,
Hundred thousand kisses</p> |
| <p>2. Lowering shadows of night, peril of billow
and swirl!
He that tranquilly rests, far from the
billows commotion,
Say, can he judge of it rightly?
That alone can the man,
Who in the stormy waste,
Leagues from the shell'ring shore,
Drifts on the surging ocean.</p> | <p>8. O'er the grass soft, breezes stray,
Hark, the brooklet purling!
Sweetly glide the hours away,
Here beside my darling.</p> |