

# NEWBURY CHORAL SOCIETY

Affiliated to the



Established 1884

**Conductor : Adrian Brown**

**Catherine Sams: Mezzo Soprano**

**Janet Way: Flute**

**Chorus Master: Adrian Bawtree**

**Newbury Symphonia  
(Leader: Miranda Wilson)**

*Bliss: Pastoral*

Interval: 25 minutes

*Lipkin: Movement for Strings*

*Vaughan Williams: Benedicite*

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**A**drian Brown is well known to Newbury audiences both as the Principal Conductor of Newbury Symphonia and as the Conductor of Newbury Symphony Orchestra. Adrian studied under Sir Adrian Boult and was the first British Conductor to reach the final four of the Herbert von Karajan Conductor's competition. Since then he has conducted the BBC Scottish Symphony Orchestra, the City of Birmingham Symphony Orchestra, the London Sinfonietta at the South Bank and the Chelsea Opera Group. During the last year overseas tours have taken him to St. Petersburg, Helsinki and Moscow. Adrian is regarded as one of Britain's foremost young conductors and he has that quality rare among conductors of being able to inspire musicians not only to play well but to play superlatively.

**C**atherine Sams lives in Berkshire and studies with Annette Thompson. She has sung the roles of Dorabella and Nerone at Glyndebourne and was recently shortlisted for English National Opera. She is well known in West Berkshire for her appearances with Newbury Symphonia, Maidenhead Choral Society and more recently as a commanding angel in Elgar's *Dream of Gerontius* at Pangbourne College.

**Janet Way** studied the flute with William Bennett, Geoffrey Gilbert and Marcel Moyse and during her final year at the Guildhall School of Music she won the prestigious Lord Mayor's Prize. Her Wigmore Hall debut has led to a prestigious career both as a soloist and as an orchestral musician. She is a founder and co-director of the successful Oxford Flute Summer School and co-artistic director of Newbury Symphonia.

**Adrian Bawtree** was educated at Christ's Hospital School, Horsham and then at the Royal Academy of Music where he studied the organ under David Sanger and the piano under Graeme Humphries. For two years he was the Organ Scholar at St. Bride's, Fleet Street where he founded and conducted the St. Bride's Chamber Orchestra. He is a regular organ recitalist, and has performed at St. Paul's Cathedral, Westminster Cathedral and Westminster Abbey as well as at St. George's Chapel, Windsor.

In 1988 he was appointed Organ Scholar at Worcester College, Oxford where he was also Director of Music for the Chapel Choir. He was also chorus master for the Oxford University Chorus for their performance of Belshazzar's Feast, conducted by John Lubbock.

Adrian is currently Director of Music and organist at St. Mary's Church, Portsmouth and Associate Conductor of the Portsmouth Choral Union. Recently he was made a Fellow of the Royal College of Organists where he won the major prizes for his playing. He is also a noted animal lover, having once saved a neighbour's budgie from a local tom cat.

**Miranda Wilson** studied violin with Erich Gruenberg at the Royal College of Music after leaving Oxford. She is an established freelance player and has performed with orchestras which include the Bournemouth Symphony Orchestra, the Sarum Chamber Orchestra and the English National Opera. Currently she is co-leader of English Touring Opera (formerly Opera 80) and co-artistic director and leader of Newbury Symphonia, Newbury's professional orchestra which was formed in 1990.

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### **Sir Arthur Bliss (1891-1975): *Pastoral: Lie Strewn the White Flocks***

Bliss drew his inspiration for the Pastoral from a sunlit afternoon he spent reading Theocritus at the Fountain of Arethusa near Syracuse on the shores of the Mediterranean. Drawing on poetry which ranges from Theocritus to our own time, Bliss portrays from a musical palette a pastoral scene which incorporates legends of gods and symbols of pagan love.

The work was dedicated to Elgar who had given Bliss so much encouragement although Elgar while praising the work admitted that some of it puzzled him.

The Pastoral opens with a summons to shepherds to celebrate their spring holiday in honour of Pan. Drums then usher in the Hymn to Pan at the end of which the singers call on Pan to appear. His flute is heard on the hills and a stately saraband is danced in his honour. The chorus recalls the story of Pan and Echo in which Echo mocks Pan's appeals to love him by distorting his words.

The sun rises and water-nymphs call on the shepherds to rest from the heat and seek solace with them. A young girl whispers her love to her tame pigeon and then sends it winging her message to her lover working in the fields.

A lusty prayer calls on Demeter the God of Harvest to bless the harvest and then as night falls the singers recall the classical love stories of Venus and Adonis, Leda and Jupiter, Diana and Endymion and they ask each other why they too should not follow the gods example and spend the night in love. Throughout the work, the flute describes the many moods of Pan, beguiling, seductive and fiercely and cruelly pagan.

**Pastoral:**  
**Lie Strewn the White Flocks**

Sir Arthur Bliss (1891 - 1975)

**The Shepherd's Holyday**

Thus, thus begin the yearly rites.  
Are due to Pan on these bright nights;  
This morn now riseth and invites  
To sports, to dances, and delights:  
    All envious and profane, away,  
    This is the shepherd's holyday.

Strew, strew the glad and smiling ground  
With every flower, yet not confound:  
The primrose drop, the spring's own spouse,  
Bright day's-eyes and the lips of cows;  
    The garden-star, the Queen of May,  
    The rose, to crown the holyday.

Drop, drop, you violets; change your hues,  
Now red, now pale, as lovers use;  
And in your death go out as well  
As when you lived unto the smell:  
    That from your odour all may say,  
    This is the shepherd's holyday.

Ben Jonson (1573 - 1637)

**A Hymn To Pan**

All ye woods and trees, and bowers,  
All ye virtues and ye powers  
That inhabit in the lakes,  
In the pleasant springs or brakes,  
~~Move your feet~~

    To our sound,  
    Whilst we greet  
    All this ground

With his honour and his name  
That defends our flocks from blame.

He is great, and he is just,  
He is ever good, and must  
Thus be honour'd. Daffodillies,  
Roses, pinks, and loved lilies,

    Let us fling,  
    Whilst we sing,  
    Ever holy,  
    Ever holy,

Ever honour'd, ever young !  
Thus great Pan is ever sung !

John Fletcher (1579-1625)

**Pan And Echo**

Where while I seek you, Echo, do you lie, Love ?  
    *I love !*

Yes, and you love me say, none other - none ?  
    *One !*

You, you alone I love, for you there's no one else?  
    *One else !*

Can you not say, " I love you, Pan, none other?"  
    *Another !*

By this you tell me all my joy is sped ?  
    *Dead !*

Say his cursed name, that stole my love that  
    throve !

*Love !*

**Pan And Echo con't.**

What shall he do that loved, that loved as I ?

*Die !*

Poliziano (1454-1494)

Translated by E. Geoffrey Dunlop

**The Naiads' Music**

*Naiads.* Come, ye sorrowful, and steep  
Your tired brows in a nectarous sleep:  
For our kisses lightlier run  
Than the trceries of the sun  
By the lolling water cast  
Up grey precipices vast,  
Lifting smooth, and warm and steep  
Out of the palely shimmering deep.

*Fauns.* I know a spot  
Where, to the sound of water sighing,  
The Naiads sing hushedly.

*Naiads.* Come, ye sorrowful, and take  
Kisses that are but half awake:  
For here are eyes O softer far  
Than the blossom of the star  
Upon the mothy twilit waters,  
And here are mouths whose gentle laughers  
Are but the echoes of the deep  
Laughing and murmuring in its sleep.

*Fauns.* I will repose  
Upon its banks and to the spring  
An answer make.

*Naiads.* But if ye sons of Sorrow come  
Only wishing to be numb:  
Our eyes are sad as bluebell posies,  
Our breasts are soft as silken roses,  
And our hands are tenderer  
Than the breaths that scarce can stir  
The sunlit eglantine that is  
Murmurous with hidden bees.  
Your deeps hold dreams  
Lovelier than sleep.

*Naiads.* Come, ye sorrowful, for here  
No voices sound but fond and clear  
Of mouths as lorn as is the rose  
That under water doth disclose,  
Amid her crimson petals torn,  
A heart as golden as the morn;  
And here are tresses languorous  
As the weeds wander over us,  
And brows as holy and as bland  
As the honey-coloured sand  
Lying sun-entranced below  
The lazy water's limpid flow:  
Come, ye sorrowful, come !

*Fauns.* Sweet watervoices ! now must I  
Unto your sorrowings reply.

Robert Nichols

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## Malcolm Lipkin (1932 - ) *Movement for Strings*

Most residents of Newbury are probably unaware that the composer Malcolm Lipkin has had an association with Newbury which extends over thirty years. Lipkin is a close friend of the cellist Christopher Finzi, the son of the composer Gerald Finzi and Lipkin wrote several of his compositions in the music room of Finzi's Ashmansworth home in the early sixties. Indeed two of his compositions were written specifically for members of the Finzi family, the *Suite for Flute and Cello* as a wedding present for Christopher Finzi and Hilary du Pre and later a String Trio for Joy Finzi.

Newbury was also the venue during the 1992 Spring Festival of the premiere of Lipkin's *Variations on a Theme of Bartok* which was superbly played by the Delme String Quartet.

Lipkin studied at the Royal College of Music and in 1972 was awarded the degree of D. Mus. by the University of London for his published compositions. Throughout his life Lipkin has been a compassionate humanist and he expresses in his music the difficult, harsh, contradictory and fragile world of the late twentieth century. Major works which express this influence include the *Sinfonia di Roma* and *Clifford's Tower*. The latter was composed after reading the twelfth century account by William of Newbury of the perfidious massacre of the Jews at York who had taken refuge in Clifford's Tower in the belief that they were placing themselves under the Kings protection.

Lipkin's output is varied and includes symphonies, concertos, chamber works and several choral works such as the thrilling setting of Psalm 96. Undoubtedly a composer of the late twentieth century, Lipkin has never lost his love of tonality which he combines with sharp, exciting and vibrant rhythms to produce some of the most dynamic, compelling and meaningful music of today.

The *Movement for Strings* which was composed in 1957 is an early work dedicated to Matyas Seiber, with whom the composer studied from 1954 to 1957. It takes the form of an Introduction and Allegro. A descending chromatic figure, heard at the opening on the violas dominates the work, and builds up to a climax in the introductory lento, becoming rhythmically transformed as the principal idea of the allegro. This allegro forms the main body of the movement which is characterised by very strong rhythms and much tossing of material from one part to another. The tempo slackens once, as the new theme is heard on the violins in the high register, and then moves forward relentlessly until the opening lento returns, much enlarged, and very sustained. The main idea of the allegro is now heard in slow time in a huge climax which concludes with a short coda.

## Ralph Vaughan Williams (1872-1958) *Benedicite*

One of the greatest sources of inspiration to Vaughan Williams lay in Tudor Church music with its medieval tonalities and counterpoint. This influence permeates much of Vaughan Williams' choral and orchestral music and the beautiful Mass in G minor and ethereal Fantasia on a Theme of Tallis are but two well loved examples.

Vaughan Williams was one of the most democratic of men and he enjoyed working with both amateur and professional musicians and composing works where he could skillfully combine the talents of both. The *Benedicite* which we hear tonight was such a work and was written for performance by amateur and professional instrumentalists and singers at the Leith Hill Festival in 1930.

Strongly influenced by medieval music, the *Benedicite* also encapsulates the harsh spirit of the twentieth century. Vaughan Williams however did not find refuge in atonality, serialism, or jaggling hexachords but imposed strong barbaric rhythms of pagan intensity on a gregorian melodic theme which is flung polyphonically between the voices to create a vision of a world of eternal song, praise and hope.

## FORTHCOMING CONCERTS

The Corn Exchange Newbury  
December 18, 1993

After an absence of six years, Newbury Choral Society returns to the Corn Exchange which reopens with full concert hall facilities in the autumn. To mark the occasion, our first concert in the Corn Exchange will be a popular one and the programme will include Handel's *Messiah* (Part 1) and popular Christmas carols for everyone to enjoy. This will be an occasion for all the family, young and old, and a splendid way to start the Christmas festive season.

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### *Do You Enjoy Singing? Then Why Not Join Us?*

Membership of Newbury Choral Society is open to all who enjoy choral singing, can read music, and can promise a regular commitment. Young singers are particularly welcome. The Choral Society meets regularly on Monday evenings at 7:30 p.m. at the United Reformed Church Hall, Cromwell Place, Newbury (opposite Marks and Spencers). If you are interested in joining the Choral Society and would like more information telephone the Secretary on Newbury 40542. Rehearsals for the Christmas concert begin on Monday, September 7, 1993 at 7:30 p.m.

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Next seasons programme includes:

Handel: *Messiah*

Verdi: *Requiem*

Rossini: *Petite Messe Solenne.*

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**Newbury District Council**

**Berkshire County Council**

**Southern Arts**