

MEMBERS OF THE PROMENADE JUNIOR CHOIR:

DIYA ABUALSAUD
EVIE CLACK
CHIARA SUFFIELD
ALEX YOUNG

SARA ABUALSAUD
MATILDA HARDCASTLE
CHARLIE TRENTHAM

DAISY ARDRON
CARLA LEE
ANYA DE VIZIO

MEMBERS OF THE PROMENADE YOUTH CHOIR:

JOSHUA ATKINSON
CHRISTINA CASTRO-WILKINS
SUMMER GREENAWAY
HENRY HAWKINS
CAROLYN LEE
LUKE MELVILLE
DAISY SHEPHARD
FLORENCE STONE
JEMMA YOUNG

JESSICA BERNARD
ARTHUR CLACK
ZAC GREENAWAY
IONA HOBBS
AMBER MATEU
FREDDIE MERCER
RUBY SHEPHARD
MAGGIE TALIBART

LOTTIE BUCHANAN
FLORENCE CLACK
BETH GOLDSACK
REBECCA LACEY
ESTHER MCNAMARA
ELLIE NICKSON
MIKE SMITH
BENEDICT WILLIAMS

Anybody interested in joining the *Promenade Choirs* can visit the *Promenade* website www.promenade.org.uk or call Christopher on 01932 242805.

Dates for the diary:

The next rehearsal for the Youth and Junior Choirs will be Monday 24th April.

The next Youth and Junior Choir concert will be on July 9th, 4.30 St Peter's Church, Hersham. The programme will be a mostly light music and will include Musical Pie by Jonathan Willcocks for the Junior Choir. The Project Choir will probably also take part in this event.



Promenade Choirs

Gloria

by
Antonio Vivaldi

Dover Beach

by Samuel Barber - solo Mike Smith

Danny Boy

arr. l'Estrange

directed by Christopher Goldsack
with the Promenade ensemble

**St Andrew's Church,
Walton-on-Thames
4.30pm 26th March 2017**

the **RCS**herriffTrust
advancing the arts in Elmbridge



THREE TRADITIONAL IRISH MELODIES

arr. Alexander l'Estrange

Danny boy (words by Fred Wetherly)

The lark in the clear air (words by Samuel Ferguson)

The last rose of summer (words by Thomas Moore)

DOVER BEACH

by Samuel Barber

poem by Matthew Arnold

baritone solo: **Mike Smith**

MEDLEY OF DISNEY SONGS

by Mac Huff

(solo: Daisy Ardron)

Interval

GLORIA

by Antonio Vivaldi

Gloria in excelsis deo

Et in terra pax

Laudamus te (solos: Carolyn Lee and Beth Goldsack)

Gratias agimus tibi

Propter magnam gloria

Domine Deus (solo: Ellie Nickson)

Domine, Fili unigenite

Domine Deus, Agnus Dei

Qui tollis peccata mundi (solo: Jemma Young)

Qui sedes ad dexteram Patris (solo: Christina Castro-Wilkins)

Quoniam tu solus sanctus

Cum Sancto Spiritu

Dir. – **Christopher Goldsack**

Piano and Harpsichord – **Camilla Jeppeson**

Violin I – **Richard Smith**

Violin II – **Martin Höhmann**

Viola – **Suzanne Evans**

Violoncello – **Joseph Spooner**

Today Vivaldi is one of the most popular of all composers, who during his lifetime enjoyed considerable success and fortune, which he squandered through extravagance, and when he died in Vienna he was buried in a pauper's grave. For two centuries after his death, his Gloria lay undiscovered, until the late 1920s when it was found buried among a pile of forgotten Vivaldi manuscripts. However, it was not performed until September 1939 in Siena in an edition by the composer Alfredo Casella, which is used for this performance. It was by no means an authentic edition, as he embellished the original orchestration of trumpet, oboe, strings, and continuo – however, for this performance the orchestral parts have been rescored for string quartet and continuo. The wonderfully sunny nature of the piece has made it Vivaldi's most enduringly popular choral work. He composed it in Venice, probably in 1715, for the choir of the Ospedale della Pietà, an orphanage for girls (or more probably a home, generously endowed by the girls' "anonymous" fathers, for the illegitimate daughters of Venetian noblemen and their mistresses). The Ospedale prided itself on the quality of its musical education and the excellence of its choir and orchestra. Vivaldi, a priest, music teacher and virtuoso violinist, composed many sacred works for the Ospedale, where he spent most of his career. This, his most famous choral piece, presents the traditional Gloria from the Latin Mass in twelve varied cantata-like sections.

The American composer Samuel Barber wrote his setting of Matthew Arnold's poem Dover Beach when he was just twenty-one. Whilst he often dismissed his youthful works he seems to have kept a special affection for this substantial song. He was a capable singer himself and made the first recording of the work. When the British composer Vaughan Williams heard it he admitted that he had begun several settings of the text, complementing the younger composer on succeeding where he had failed. Arnold wrote his brooding free verse poem in 1851, shortly after having honeymooned near Dover. *Ah, love, let us be true to one another*, the poem exclaims. The poet calls to his beloved for comfort as he reflects on human misery grounded in loss of faith and the tragedy of conflict. The text is rich in the sounds of the sea and the cobbles of the beach. The composer has written a haunting and passionately beautiful portrait of the beach and the view out across the sea to France, but the setting is also profoundly sad and austere, matching Arnolds text beautifully and like him creating the sounds of the waves across the shore.

The composer Alexander l'Estrange has written and arranged many works for youth choirs. The Promenade Choirs have sung a number of these and have performed his delightful arrangements of Irish melodies several times before. I am very grateful to the composer for allowing me to adapt his piano accompaniment for string quartet and for checking over the score. It will be a treat for the members of the Junior Choir to work with musicians of the calibre that we are blessed with today.