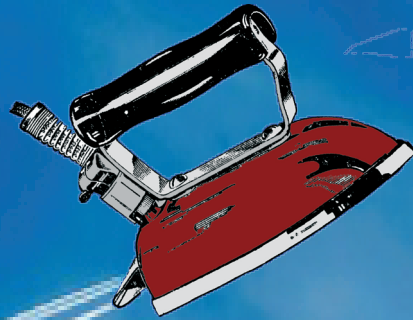




QUEEN'S PARK
SINGERS



Dashing away

Summer Concert

Sunday 23rd June 2019

Malorees School, Christchurch Avenue NW6 7PB



Dashing away

with **Queen's Park
Singers**
conductor **Oliver Till**

Sunday 23rd June 2019

Malorees School
Christchurch Avenue
NW6 7PB

Programme notes by
Gill Hallifax
Monica Healy
Glyn Jones
Tania Spooner

Dear friends

Welcome to the Queen's Park Singers' Summer Concert.

It has become something of a tradition for us that in our summer concert we explore lighter music and the music of many cultures, so this evening we are singing in Bulgarian, Hungarian, German, Gaelic and Chinese, with a measure of English thrown in. As always Oliver Till, our director, and Hamish Brown, our accompanist, have led us down interesting paths exploring how other cultures celebrate love and longing and the sheer joy of living. Most of the pieces in our programme are rarely heard, but are nevertheless beautiful and moving. The choir has worked hard with the languages but enjoyed learning the music. Music is indeed the common language of all nations through which we share our experience of life.

As always Oliver and Hamish have inspired us with their enthusiasm and musicianship. We are also pleased that some members of the choir have come forward to offer their own individual contributions to tonight's concert.

We owe thanks to Mother Christine and the staff of St Anne's for their hospitality in offering a rehearsal space and the staff of Malorees for their assistance with tonight's concert. We hope you enjoy the evening and have a lovely summer.

Monica Healy

Chair Queen's Park Singers

We would like to express our special thanks to the volunteers for their invaluable service front-of-house. If you would like to join the team please contact us at secretary@queensparksingers.org.uk or use the contact form on our website.

Please join us for **refreshments** during the interval. Present your ticket for one free glass of wine or juice.





Music from many lands

(performed by Queen's Park Singers unless otherwise indicated)

- Traditional spiritual, arr. Roy Ringwald ***Deep River***
- Michael Flanders & Donald Swan ***An Ill Wind*** (with apologies to Mozart)
Roger Bloomfield, Peter Weigall, bass; Hamish Brown, piano
- Clara Schumann arr. Hamish Brown ***Ich stand in dunklen Träumen***
- Traditional Bulgarian ***Ergen Deda***
- Zoltán Kodály ***Esti Dal***
- Frédéric Chopin ***Barcarole*** in F# major Op. 48
Reiko Kimura, piano
- Edvard Grieg arr. Oliver Till ***Ein Traum***
- Hector Berlioz ***Villanelle*** from ***Les nuits d'été***
Monica Healy, alto; Hamish Brown, piano

INTERVAL

- Traditional Scottish arr. Michael McGlynn ***Fionghuala***
- Jacques Arcadelt ***Il bianco e dolce cigno***
Pierre Certon ***La la la***
QPS Madrigal Group
- Xixian Qu ***Mu Ge*** (Pastoral Song)
- Anon. Arr. Percy Grainger ***Dafydd y Garreg Wen***
Glyn Jones, tenor; Hamish Brown, piano
- Alexander Scriabin arr. Oliver Till ***Romance***
- Robert Schumann ***Fantasiestück*** no. 3 in A major "Rasch und mit Feuer"
Tabea Grimm, clarinet; Hamish Brown, piano
- John Rutter (arr.) ***Dashing Away With The Smoothing Iron***



Spiritual, arranged by Roy Ringwald (1910 - 1995) *Deep River*

This 1958 arrangement for unaccompanied choir is one of many settings of one of the best-known and best-loved of the spirituals. The title may refer to a town called Deep River, but it is more probably a metaphor for passing over from an intolerable life to a resting place in heaven – “over Jordan” – or out of slavery to freedom.

Deep River has been sung and recorded by Paul Robeson, Marian Anderson and Mahalia Jackson among many celebrated artists, and has featured in films, notably the 1929 version of Jerome Kern’s *Showboat*. Among five spirituals incorporated in Michael Tippett’s oratorio *A Child of our Time*, first heard in 1944 – and also about oppression – *Deep River* is the last movement which closes that very moving work.

Deep River,
My home is over Jordan.
Deep river, Lord,
I want to cross over into campground.

Oh, don't you want to go,
To the Gospel feast;
That Promised Land,
Where all is peace?

Oh, deep river, Lord,
I want to cross over into campground.

Clara Schumann *Ich stand in dunklen Träumen*, arranged by Hamish Brown

This song, originally for high voice and piano, is one of three that Clara Schumann composed as a Christmas present for her husband, Robert in 1840, the year of their marriage. It is a setting of a wistful poem by Heinrich Heine. This version for four-part choir was arranged by Queen’s Park Singers accompanist, Hamish Brown.

Ich stand in dunklen Träumen
Und starrte ihr Bildnis an,
Und das geliebte Antlitz
Heimlich zu leben begann.

Um ihre Lippen zog sich
Ein Lächeln wunderbar,
Und wie von Wehmutstränen
Erglänzte ihr Augenpaar.

Auch meine Tränen flossen
Mir von den Wangen herab –
Und ach, ich kann’s nicht glauben,
Dass ich dich verloren hab!

*I stood darkly dreaming
And gazed at her picture,
And her beloved face
Came mysteriously to life.*

*About her lips
A wondrous smile played,
And as with tears of sorrow,
Her eyes gleamed.*

*And my tears flowed
Down my cheeks,
And ah, I cannot believe
That I have lost you!*



Ergen Deda, traditional Bulgarian

Ergen Deda is a traditional song from the Shopluk region of Bulgaria, originally preserved by the all-female, vocal ensemble, 'The Bistritsa Grannies and their Grand-daughters' (1930) and arranged here by Peter Leondev (1975). Typically, Shopi singing involves parallel parts separated by a minor second interval.

Shopi culture is notable for its humour. Ergan Dedo tells the story of an unmarried, 'old man' who joins some young girls dancing a 'hora'. He wears his hat flirtatiously but one by one all the girls run away; except Angelina, the youngest, to whom he gives two juicy apples.

Traditionally, Shopi women would be married by 19 and Shopi girls 'promised' by 14. Indeed a single man of 21 might already be considered over the hill. While in this story, an 'old' man courts a 14 year old girl, it was commonplace for a mature Shopi woman to marry a boy of 15.

Ерген деда, червен деда
ей така, па така
накривил е калпачето
ей така, па така

Накривил е калпачето
ей така, па така
нанагоре-нанадоле
ей така, па така

Нанагоре-нанадоле
ей така, па така
па отиде у селото
ей така, па така

Па отиде у селото
ей така, па така
па се хвана на 'орото
ей така, па така

Па се хвана на 'орото
ей така, па така
на 'орото до момите
ей така, па така

На 'орото до момите
ей така, па така
свите моми побегали
ей така, па така

*Unmarried old man, red-faced old man,
Just like this, just like that,
Has put his cap askew,
Just like this, just like that,*

*Has put his cap askew,
Just like this, just like that,
To the one side, to the other side Just like
this, just like that,*

*To the one side, to the other side,
Just like this, just like that,
And went to the village,
Just like this, just like that,*

*And went to the village,
Just like this, just like that,
And took place in the ring dance,
Just like this, just like that*

*And took place in the ring dance,
Just like this, just like that,
In the ring dance among the young girls,
Just like this, just like that.*

*In the ring dance among the young girls,
Just like this, just like that,
All the young girls have run away,
Just like this, just like that.*



Свите моми побегали
ей така, па така
останала най-малата
ей така, па така
Останала най-малата
ей така, па така
най-малата Ангелина
ей така, па така
ей така па така Ей!

*All the young girls have run away,
Just like this, just like that,
Only the youngest has stayed,
Just like this, just like that.
Only the youngest has stayed,
Just like this, just like that,
The youngest, called Angelina,
Just like this, just like that.*

Zoltán Kodály (1882 - 1967) Esti Dal (Evening Song)

Esti Dal is a lullaby, an arrangement of one of many Hungarian folk songs which Kodály collected during the 1930s. It has a symmetrical, three-part structure (ABA). The gentle opening is followed by a restless middle section, before the serene mood of the opening is reasserted at the end.

Erdő mellett estvéledtem,
Subám fejem alá tettem.
Összetettem két kezemet,
Úgy kértem jó Istenemet:

*Nearby the forest night found me,
I lay my head upon my cloak.
I folded my hands together,
And so I asked my gracious God:*

Én Istenem, adjál szállást!
Már meguntam a járkálást;
A járkálást, a bujdosást,
Az idegen földön lakást.

*My God, give me a dwelling!
I've gotten tired of roaming;
Of roaming and hiding,
In an unknown land abiding.*

Adjon Isten jó éjszakát,
Küldje hozzám szent angyalát:
Bátorítsa szívünk álmát;
Adjon Isten jó éjszakát!

*May God grant me a good night,
May He send me His holy angel:
May He encourage the dreams in our
hearts;
May God grant us a good night!*



Edvard Grieg (1843 - 1907) *Ein Traum (A Dream)* arranged by Oliver Till

Ein Traum is one of six songs that Grieg composed to German texts and published in 1889 as his Op. 48. It sets words by the German writer and orientalist Friedrich Bodenstedt (1819 - 1892). Originally for high voice and piano, this choral arrangement, and the English translation, are by Queen's Park Singers Music Director Oliver Till.

I once did dream a beauteous dream:
A blond young maiden loved me.
It took place in the vast green woods,
Amid the warm springtime.

The buds sprang up, the river swelled,
The bells pealed from a distant town.
We were so full of happiness,
So lost and yet so blissful.

But sweeter still I once did dream
A scene that's now reality.
It took place in the vast green woods,
mid the warm springtime.

The river swelled, the buds sprang up,
Bells rang out from a distant town.
I held you fast, I held you long,
And never shall I let you go.

Never more, never more! O woodland glade so green with spring!
You'll live in me for ever more.
Life then became a dream for us,
And dream became reality!



Hector Berlioz *Villanelle* from *Les nuits d'été* Op. 7

Quand viendra la saison nouvelle,
Quand auront disparu les froids,
Tous les deux nous irons, ma belle,
Pour cueillir le muguet aux bois;
Sous nos pieds égrenant les perles
Que l'on voit au matin trembler,
Nous irons écouter les merles
Siffler.

Le printemps est venu, ma belle,
C'est le mois des amants béni,
Et l'oiseau, satinant son aile,
Dit des vers au rebord du nid.
Oh! viens donc, sur ce banc de mousse
Pour parler de nos beaux amours,
Et dis-moi de ta voix si douce:
Toujours!

Loin, bien loin, égarant nos courses,
Faisons fuir le lapin caché,
Et le daim au miroir des sources
Admirant son grand bois penché;
Puis chez nous, tout heureux, tout aises,
En paniers enlaçant nos doigts,
Revenons, rapportant des fraises
Des bois.

*When the new season comes,
When the cold has vanished,
We will both go, my lovely,
To gather lily of the valley.
Gathering the pearls underfoot,
That one sees shimmering in the
morning,
We will hear the blackbirds whistle.*

*Spring has come, my lovely,
It is the month blessed by lovers;
And the bird, preening his wing,
Speaks verse from the edge of his nest.
Oh! come now to this mossy bank
To talk of our beautiful love,
And say to me in your sweet voice:
"Always!"*

*Far, far away, straying from our path,
Causing the hidden rabbit to flee
And the deer, in the mirror of the spring
Bending to admire his great antlers,
Then home, completely happy and at
ease,
Our hands entwined round the basket,
Returning carrying strawberries
From the wood.*



Fionnghuala

Fionnghuala is a traditional fisherman's song from the Western Isles of Scotland, which takes the form of a call-and-response sequence between a solo singer and chorus. Performed and recorded by The Bothy Band in the 70s, it was taken up by the Irish composer Michael McGlynn, who composed this arrangement for baritone and male chorus.

Thuir an gobha fuirighidh mi
'S thuir an gobha falbhaidh mi '
S thuir an gobha leis an othail
A bh' air an dòrus an t-sàbhail Gu
rachadh e a shuirghe

*The blacksmith said, "I'll wait"
The blacksmith said, "I'll go"
The blacksmith said, in his hurry
As he was going to the door of the barn,
That he would be going courting*

Si eilean nam bothan nam bothan Am
bothan a bh' aig Fionnghuala

*Island of bothies, of bothies Fingal's
bothies*

Bheirinn fead air fulmairean
Bheirinn fead air falmairean
Liuthannan beaga na mara
Bheireamaid greis air an tarrainn
Na maireadh na duirgh dhuinn

*I'd knock spots off the birds
I'd knock spots off the hakes
Little pollocks of the sea
We would take a while hauling them in
If our hand lines last*

Cha d'thuirt an dadan a' seo
Bheireamaid greis air an tarrainn
Na maireadh na duirgh dhuinn

*We got nothing here
We would take a while hauling them in
If our hand lines last*



Jacques Arcadelt (1507 - 1568) *Il bianco e dolce cigno*

Il bianco e dolce cigno
Cantando more,
Et io piangendo
giungo al fin del viver mio.
Strana e diversa sorte!
Ch'ei more sconcolato,
Et io moro beato.
Morte che nel morire
M'empie di gioia tutto e di desire.
Se nel morir altro dolor non sento,
Di mille morti il dì sarei contento.

*The white and sweet swan
dies singing, and I,
weeping, reach the end of my life.
Strange and different fate,
that he dies disconsolate
and I die a blessed death,
which in dying fills me
full of joy and desire.
If in dying, were I to feel no other pain,
I would be content to die a thousand
deaths a day.*

Pierre Certon (1510? - 1572) *La la la*

La, la, la, je ne l'ose dire,
La, la, la, je le vous dirai !

La, la, la, I do not dare to say it,
La, la, la, I will tell you now!

Il est un homme en nos villes
qui de sa femme est jaloux.
Il n'est pas jaloux sans cause,
mais il est cocu du tout !

There's a man who lives in our village
He is jealous of his wife.
He's not jealous without reason,
For he is well and truly cuckolded!

La, la, la, je ne l'ose dire,
La, la, la, je le vous dirai !

La, la, la, I do not dare to say it,
La, la, la, I will tell you now!

Il n'est pas jaloux sans cause,
mais il est cocu du tout ;
Il l'apprête et s'il la mène
au marché s'en va à tout !

He's not jealous without reason,
For he is well and truly cuckolded!
When his wife goes off to market
He follows by her side!

La, la, la, je ne l'ose dire,
La, la, la, je le vous dirai !

La, la, la, I do not dare to say it,
La, la, la, I will tell you now!



Qu Xixian (1919 - 2009) *Mu Ge* (Pastoral song)

Qu Xixian was born in Shanghai and graduated in composition from the Shanghai National Conservatoire in 1948. Her works are regularly performed in China and we are singing her arrangement of a Mongolian folk song, with words in Chinese by Hai Mo

The Mongols are traditionally nomadic herdsman traversing the steppes of Central Asia living in yurts and, in what can be a perishing cold climate, they gather round the camp fire and sing. The Mongols believe that everyone must play or sing, and you could be punished if you refuse to sing. Because everyone is a performer and everyone a listener the relationship between singer and audience is very close. Their music expresses the endless plains and rises directly from the landscape with a lyrical beauty and a sense of timeless space.

翠绿的地 哎 泡白
羊像珠在绿上
无边的原 我们的乡
白和天 我们的帐
早迎我 由歌
生是这 幸欢



Emerald green on the pasture run white sheep.
Sheep like pearls spread on green velvet
Boundless pasture is our homeland.
White clouds and blue sky are our tents.
Morning glow welcomes me freely singing, happy
to be alive.
White sheep frolic on the emerald green pasture,
Like pearls upon a green carpet..
Boundless pasture is our homeland;
White clouds and blue sky are our tents.
The rosy dawn welcomes our carefree song.
Happiness and joy fill our lives.

□

Dafydd y Garreg Wen (David of the White Rock), anon. arranged for piano and high voice by Percy Grainger (1882 - 1961)

"Cariwch," medd Dafydd, "fy nhelyn i mi,
Ceisiaf cyn marw roi tŷn arni hi.
Codwch fy nwylaw i gyrhaedd y tant;
Duw a'ch bendithio fy ngweddw a'm
plant!"

"Neithiwr mi glywais lais angel fel hyn:
'Dafydd, tyrd adref, a chwarae trwy'r
glyn!
Delyn fy mebyd, ffarwel i dy dant!
Duw a'ch bendithio fy ngweddw a'm
plant!"

*"Bring me my harp", said David.
'I would play one more tune before I die.
Place my hands on the strings.
God bless my widow and children!"*

*"Last night I heard a voice of angels
calling:
'David, come home and play through the
valley!
Harp of my youth, farewell to your
strings!"*



Alexander Scriabin (1872 – 1915) *Romance*

Scriabin's published output comprises many works for piano and a few large-scale orchestral pieces, but only one song: the short and wistful *Romance*. This was published in Paris after the composer's death, with words in the original Russian as well as translations into French, German and English. Written for solo high voice (tenor or soprano) and piano, we will be performing it in an arrangement for mixed choir by Oliver Till. The English words are by Edward Agate (1880 - 1940).

I fain within thy heart would linger,
To hold it captive as a dream
And stir the young and tranquil spirit
By storm of passion all supreme!
I fain would make thee start and tremble
At some rare thought as yet unknown,
And thou forever more to number
The world's delight as thine alone.

***Dashing Away With The Smoothing Iron* traditional arr. John Rutter (b. 1970)**

Dashing Away With The Smoothing Iron is a traditional British folksong first written down by Cecil Sharp.

Folksongs are part of an oral tradition and the domestic content of this one suggests it might have been passed on through maids, servants, and nannies who were a common source of such songs.

A man is spying on – and having his heart stolen by – a girl who is described as nimble with her laundry, which she sequentially washes, hangs, starches, irons, folds, and airs before wearing to church on Sunday. A hidden wedding theme is emphasised in Rutter's version by the wedding bells, sung by the sopranos and tenors on the Sunday morning. Folksongs often contain double entendres, and you don't have to look very far to detect the erotic subtext in this example.

'Twas on a [Monday | Tuesday | Wednesday | Thursday | Friday | Saturday |
Sunday] morning
When I beheld my darling
She looked so neat and charming
In every high degree
She looked so neat and nimble, O A-washing | A-hanging | A-drying | A-airing | A-
ironing | A-folding | A-wearing] of her linen, O

Refrain

Dashing away with the smoothing iron
Dashing away with the smoothing iron
Dashing away with the smoothing iron
She stole my heart away.





Oliver Till is a conductor and répétiteur praised by The Times for 'ambitious, intelligent programming'. Musical Director of the Asyla Ensemble and

Queens Park Singers, Ollie's musical life started as a chorister at Westminster Cathedral. Having studied composition and piano at the Royal College of Music Junior Department, Ollie gained his bachelor's at the University of Manchester and received further training at Dartington, RNCM and the Järvi Academy, Estonia.

Recent highlights include conducting Mozart's Da Ponte operas from the harpsichord, the UK premiere of CPE Bach's *St John Passion* (1772) on period instruments, and assisting Gergely Madaras at the BBC Symphony Orchestra. Other opera work includes conducting *The Cunning Little Vixen*, *Die Zauberflöte*, *Tancredi e Clorinda*, and assisting on many opera productions. Dedicated to new music Ollie has conducted over 60 works by living composers including 40 world premières. Upcoming highlights include *La Bohème* with Instant Opera, and his first season as Musical Director of the London Medical Orchestra.



Hamish Brown is a London-based pianist, whose work has included performances as a vocal accompanist, chamber musician, orchestral pianist and soloist. He is the current Lord and Lady Lurgan

Piano Accompaniment Fellow at the Royal College of Music, a Yeoman of the Worshipful Company of Musicians, and winner of the 2019 pianist prizes at the Mozart Singing Competition and Somerset Song Prize.

Hamish read music at the University of Manchester, studying piano with Andrew Wilde, graduating with First Class Honours. He then continued with postgraduate studies in Piano Accompaniment, studying with Simon Lepper and Roger Vignoles at the Royal College of Music, where he was awarded first prizes in accompaniment for all four major RCM vocal competitions, and graduated with Distinction.

In March 2017, Hamish and tenor Peter Harris were selected as Oxford Lieder Young Artists, which has led to performances at St John's, Smith Square, Oxford Lieder Festival, Aberystwyth and Dolgellau Music Clubs, International Lied Festival Zeist, and Heidelberger Frühling.

Other venues at which he has performed include Wigmore Hall, Cadogan Hall, Royal Over-Seas League, V&A Museum, Royal Festival Hall, Alexandra Palace, as well as events including Aldeburgh Festival, Leeds Lieder Festival and Deal Festival.





QUEEN'S PARK SINGERS

Queen's Park Singers are a friendly choir based in Queen's Park London NW6. Our aim is to sing to a standard that gives pleasure to our audiences and is rewarding for us. Our repertoire ranges from choral music from the Tudor period to works by contemporary composers. We often perform with a chamber orchestra.

The choir was founded over 20 years ago by David Till and later directed by Peter Burt-Jones. Our Music Director since October 2016 is Oliver Till.

We usually give three concerts each season, in November/December, March/April and June. We welcome new members who share our aims. If you would like to sing with us please contact membership@queensparksingers.org.uk or via the contact form on our website: www.queensparksinger.org.uk.

Soprano

Gill Hallifax*
Hinda Golding *
Tabea Grimm*
Jo Hurley
Una O'Gara
Katy Payne
Tania Spooner
Suzy Topolski
Kathryn Worth*

Alto

Josephine
Alexander
Louise Coopman *
Rachel Donnison *
Jill Forgham
Frances Freeman
Monica Healy *
Nuria Inglada
Reiko Kimura
Catherine Marris
Carey Smith
Evelyn Velleman

Tenor

Nick Dibb
Cathie Hammond
Glyn Jones *
Julie Krausz-
Rogerson
Amanda Robinson

Bass

Roger Bloomfield
Mark Hine*
Christian Michel
Stephen Morrall
Liam O'Brien*†
Richard Scottow*
Peter Walter
Peter Weigall

*madrigal singers

†baritone solo in *Fionnghuala*



Queen's Park Junior Singers is a choir open to children between the ages of eight and 18.

Serious choral skills are at the core of Queen's Park Junior Singers. The choir's director Mary Phillips imparts vocal training with the belief that children are quite easily capable of handling more challenging music than they are usually given credit for.

As well as performing in concert, children are also given the chance to take part in fully staged opera productions.

If you are - or know - a child who would like to make music with us visit www.queensparkjuniorsingers.com for more information.

For your diary...

INSTANT OPERA returns to the Normansfield Theatre to premiere its new production of Giacomo Puccini's most-loved masterpiece featuring a stellar international cast, full orchestra and chorus:

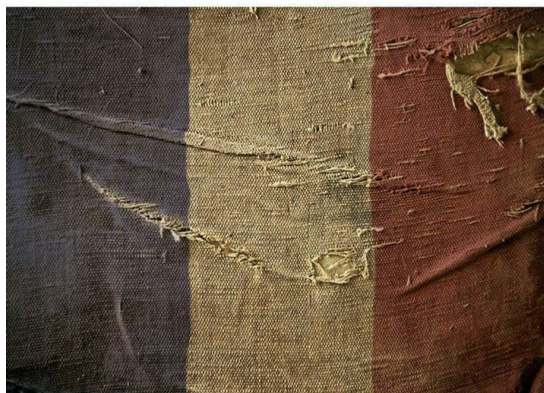
Rodolfo - Anando Mukerjee
Mimi - Milena Knauß / Natalie Millet
Marcello - Nicholas George
Musetta - Camilla Jeppeson / Zerrin Karsli
Schaunard - Louis Hurst / André Andrade
Colline - Nico Laruina / Stephen Holloway
Benoit / Alicindoro - Stephen Holloway

Instant Opera Orchestra and Chorus conductor **Oliver Till**



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Giacomo Puccini La Bohème



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QUEEN'S PARK
SINGERS

Maurice Duruflé

Requiem

Johann Sebastian Bach

Singet dem Herrn

Sunday 24th November 2019

St Mark's Church, Hamilton Terrace



Biber Requiem, St Augustine's Church Kilburn, March 2019

