

#### MEMBERS OF THE PROMENADE JUNIOR CHOIR:

DIYA ABUALSAUD  
ISLA COLES  
SOPHIA GRISCTI  
AMBER MATEU  
CHARA SUFFIELD

EVIE CLACK  
MARTHA COLES  
MATILDA HARDCASTLE  
KATY ROBERTS  
ALEX YOUNG

FLORENCE CLACK  
ISABELLA GRISCTI  
CARLA LEE  
GEORGE SAUNDERS

#### MEMBERS OF THE PROMENADE YOUTH CHOIR:

JOSHUA ATKINSON  
LOTTIE BUCHANAN  
OLIVER COUSINS  
HENRY HAWKIN  
CAROLYN LEE  
RUBY SHEPHARD  
MAGGIE TALIBART  
JEMMA YOUNG

ISABELLA BARTLETT  
CHRISTINA CASTRO-WILKINS  
SUMMER GREENAWAY  
IDONA HOBBS  
ESTHER MCNAMARA  
MIKE SMITH  
BENEDICT WILLIAMS

JESSICA BERNARD  
ARTHUR CLACK  
ZAC GREENAWAY  
REBECCA LACEY  
DAISY SHEPHARD  
FLORENCE STONE  
LAUREN WOO

#### MEMBERS OF THE PROMENADE PROJECT CHOIR:

MILES ASCOUGH  
ANISHA CHANA  
CAROL HOOKER  
EMILIA LEDERLEITNEROVA  
ROSE LEE  
ESTHER MCNAMARA  
MIKE SMITH  
BENEDICT WILLIAMS

SARAH BADGER  
IAN COLE  
SARAH JONES  
HELEN LEE  
JENNI LEE-POTTER  
OLIVIA MITCHELL  
PAM SMITH  
JANE WILLIAMS

PETER BROWN  
CAMILLA GREEN  
RICHARD LAINE  
MARK LEE  
MELISSA LIVERMOORE  
JOHN PALFREYMAN  
NAOMI VIDIS-HUMPHRIES

The end of the Summer term is always tinged with sadness as we say goodbye to some members of the choir who are going to university. As it happens there are two who are leaving, Daisy and Rebecca, both of whom are going study singing as part of their courses – so I am very proud of them both. I would like to thank them both for their hard work this year in mentoring the Junior Choir. They were both at the very first trial choir day, so they have been with Promenade from its very first days. We all wish them luck and, like several of the other founder members of the choir who are supporting us here tonight, I am sure we will see you again!

Anybody interested in joining the *Promenade Choirs* can visit the *Promenade* website [www.promenade.org.uk](http://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 5<sup>th</sup> September. The Youth Choir will be participating in the Scratch Messiah at the Royal Albert Hall on November 27<sup>th</sup> and the main concert will be 4<sup>th</sup> or 11<sup>th</sup> December. There is a possible Girls' Choir concert on 23<sup>rd</sup> December, which might involve the Project Choir too.

Thanks to Rebecca Price for the picture of the Waltzing Couple, which she drew for the cover of the printed edition of this translation of the Liebeslieder Waltzes. Her website is:

<http://rebeccapriceart.wix.com/illustration>



# Promenade Choirs

## MUSIC FOR A SUMMER'S AFTERNOON

### LIEBESLIEDER WALTZES

BY BRAHMS

### BACK TO THE 60S

BY ALAN SIMMONS

AND

### THE COMPLETE HISTORY OF WESTERN MUSIC (ABRIDGED)

DIRECTED BY CHRISTOPHER GOLDSACK

PIANO – CAMILLA JEPPESON

AND BEN COSTELLO

ST MARY'S CHURCH, OATLANDS  
4.30PM 26<sup>TH</sup> JUNE 2016

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





**Glowing Candle light** – arr. Davies  
**Over the Rainbow** - Arlen  
**Santa Lucia** – trad. Italian arr. Althouse  
**Upon Kinde and True Love** - Williams  
**Sailing** - Sutherland  
**The Bare Necessities** – Gilkyson

## LIEBESLIEDER WALTZES

by J. Brahms

**Give your answer, maiden dearest - Thunderous waves crash on the rocks**  
**For a woman, ay what longing - Like an ev'ning sunset splendour**  
**The young vine's tendrils growing - A pretty little bird rose up in flight**  
**How happy was my life before - When your kind and tender gaze**  
**A house by the Danube - Limpid flows the murm'ring brook**  
**No, I cannot suffer people's spiteful chatter - Locksmith come**  
**Far and wide the bird does fly - See how clear the waters flow**  
**Nightingale, your song is sweet - Ah! Love is a brooding chasm**  
**Don't wander, my light - A rustling in the branches**

## Interval

## THE COMPLETE HISTORY OF WESTERN MUSIC (ABRIDGED)

arr. Snyder

**Moonlight Serenade** – Glen Miller  
**It don't mean a thing if it ain't got that swing** – Mills and Ellington  
**Ave verum corpus** – Mozart  
**The Lord is my shepherd** – Schubert  
**You'll lay your hands in mine dear** - from Don Giovanni by Mozart  
Solos: Lottie Buchannan and Henry Hawkins  
**Poor wand'ring one** – from The Pirates of Penzance by Gilbert and Sullivan  
Solos: Florence Stone  
**Three little maids** – from The Mikado by Gilbert and Sullivan  
Solos: Iona Hobbs, Carolyn Lee and Jemma Young

## BACK TO THE 60S

Medley of 60s favourite pop songs arr. Simmons

Brahms was born in Hamburg and died in Vienna, a month before his 64th birthday. His father, a double bass player, taught him the elements of music, and he later became a pupil of Eduard Marxsen for piano and theory. As a teenager he played the piano in cafes and dance halls, at the same time as beginning his early compositions. In 1853, Schumann heard some of Brahms's music, met the young composer and wrote an enthusiastic article about him. This review and Schumann's recommendations to publishers helped Brahms to become noticed.

Over the next ten years he built his reputation, settling in Vienna in 1864. Among Brahms's chief compositions are four symphonies, two piano concertos, a violin concerto, and a wealth of chamber music, piano music, songs and choral compositions. The 18 Liebeslieder Waltzes Op. 52 were published in 1869. They were premièred in Vienna the following year by Brahms and Clara Schumann, proving so popular that five years later Brahms published a second set of 14 songs under the title Neue Liebeslieder Op. 65. The first set in particular are still very popular with choirs, and the Promenade Youth Choir sang them early on. The translation sung tonight was written for that performance.

Both sets use the rather undistinguished verses of Georg Friedrich Daumer. By the end of the second set, the composer had clearly tired of the exercise, since he added a 15th number using a text by Goethe entitled "The muse has left me"!

Schubert is the model for these waltzes, and although Brahms does not achieve the light-footed gaiety of later exponents of the high Viennese waltz style, his dances have an unexpected zeal and geniality, producing an amazing variety of moods through key, rhythm and dynamic changes. Each number is, as might be expected, in 3/4 time and, since the chorus parts are described as optional, the piano accompaniment for four hands is of unusual importance. With only a few exceptions the songs are each quite short and explore the entire range of the subject of love. There are simple stories, passionate outbursts, brooding melancholy and songs of deep devotion.