



*Hexham Orpheus Choir*  
conductor: Valerie Thorne

# *Summer Concert*

*St John Lee Church, Acomb  
Sunday June 16th, 1996 3.00 pm.*

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# Hexham Orpheus Choir

Conductor: Valerie Thorne

Accompanist: Camille Lazaro

## William Byrd (1543 - 1623)

Mass for Four Voices: Kyrie, Gloria, Sanctus, Benedictus and Agnus Dei

Byrd was perhaps the greatest English Elizabethan composer; he wrote more music, covering a wider range, than any of his contemporaries. He has often been called "the English Palestrina", but in fact it would be closer to the truth to call him "the English Lassus", since his music is more in that tradition. Like Lassus, he preferred the motet to the mass, and while he wrote 230 motets, he produced only three masses - for 3, 4 and 5 voices. They nevertheless represent the finest of his writing. It is generally believed that all three date from about 1605, though the manuscripts are not dated nor do they include the printer's name; this may well be because at the time, to write Latin masses was considered offensive, and as a Catholic - in spite of his appointment to the Chapel Royal - Byrd would have been more aware of the risks than most. The law of the day stated that anyone singing mass should be "committed to prison, there to remain by the space one year," and the printer would have been equally liable for punishment. Amazingly, although his religious allegiance was well known, Byrd survived to the age of 80 without imprisonment, though his house was often searched. This was probably due to the very high regard in which he and his work were held by Elizabeth I. Byrd's Masses are magnificently elaborate, a celebration of his faith, written on a scale never attempted before. The swinging rhythm of his music was, in the original, generally unhampered by bar-lines, and this presents performers with both freedoms and challenges. The music is full of complex counterpoint, imitation, canons through several parts, unorthodox discords and a continually shifting display of vocal colour. Byrd's Masses are among the finest late Renaissance Masses written anywhere in Europe.

Kyrie eleison, Christe eleison, Kyrie eleison.

Lord have mercy, Christ have mercy, Lord have mercy.

(Gloria in excelsis Deo) et in terra pax hominibus bona voluntatis.

(Glory be to God in the highest) and on earth peace to men of goodwill.

Laudamus te, benedicimus te, adoramus te, glorificamus te.

We praise thee, we bless thee, we worship thee, we glorify thee.

Gratias agimus tibi propter magnam gloriam tuam.

We give thanks to thee for thy great glory.

Domine Deus, Rex coelestis, Deus Pater omnipotens.

Lord God, heavenly King, God the Father almighty.

Domine Fili unigenite,

Lord the only-begotten Son,

Jesu Christe, Domine Deus, Agnus Dei, Filius Patris.

Jesus Christ, Lord God, Lamb of God, Son of the Father.

Qui tollis peccata mundi, miserere nobis,

Who taketh away the sins of the world, have mercy upon us, receive our prayer.

Suscipe deprecationem nostram.

Who sitteth at the right hand of the Father, have mercy upon us.

Qui sedes ad dexteram Patris.

For Thou only art holy, Thou only art the Lord, Thou alone art most exalted.

Miserere nobis.

Jesus Christ, with the Holy Spirit in the glory of God the Father.

Quoniam tu solus sanctus, Tu solus Dominus, Tu solus Altissimus.

Jesu Christe, cum Sancto Spiritu in gloria Dei Patris.

Amen

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth.

Holy, holy, holy, Lord God of Sabaoth, heaven and earth are full of the majesty of thy Glory.

Pleni sunt coeli et terra gloria tua,

Osanna in excelsis.

Hosanna in the highest.

Benedictus qui venit in nomine Domini.

Blessed is he who cometh in the name of the Lord.

Osanna in excelsis.

Hosanna in the highest.

Agnus Dei qui tollis peccata mundi, miserere nobis.

Lamb of God, Who taketh away the sins of the world, have mercy upon us.

Agnus Dei qui tollis peccata mundi,

Lamb of God Who taketh away the sins of the world, give us peace.

Dona nobis pacem.

# Three Northumbrian Folk Songs

Arranged and conducted by Brenda Watson

*Bonny at Morn*

*The Keel Row\**

*Maa Bonny Lad\**

\* first public performance

The first two songs were arranged in 1993 for the Dale Singers, but only *Bonny at Morn* was performed in public. *Maa Bonny Lad* was arranged in 1996 to make a trio of songs for the Orpheus Choir, and today's concert. The form and texture of all three songs is specifically aimed at providing enjoyment for amateur choirs, taking into account the "sometime" lack of tenors! They are dedicated in retrospect to the choirs of Kenton Lodge College and their conductor, Marjorie Sherborne.

## **Bonny at Morn**

The sheep's in the meadow, the cow's in the corn,  
Thou's ower lang in thy bed, bonny at morn.  
Canny at night, bonny at morn,  
Thou's ower lang in thy bed, bonny at morn.

The bird's in the nest, the trout's in the burn,  
Thou hinders thy mother in many a turn.  
Canny at night, bonny at morn,  
Thou hinders thy mother in many a turn.

We're all laid idle wi' keeping the bairn,  
The lad wi' not work and the lass wi' not lairn.  
Canny at night, bonny at morn,  
Thou's ower lang in thy bed, bonny at morn.

## **The Keel Row**

As I came through Sandgate, through Sandgate, through Sandgate,  
As I came through Sandgate, I heard a lassie sing.  
Weel may the keel row, the keel row, the keel row,  
Weel may the keel row that my laddie's in.

Oh wha's like ma Johnnie, sae leish, sae blithe, sae bonny,  
He's foremost mang the mony, keel lads o' coaly Tyne.  
Oh, weel may the keel row, the keel row, the keel row,  
Weel may the keel row that my laddie's in.

He'll set and row sae tightly, or in the dance sae sprightly,  
He'll cut and shuffle slightly, 'tis true were she not mine.  
He wears a blue bonnet, blue bonnet, blue bonnet,  
He wears a blue bonnet, a dimple on his chin.  
Oh, weel may the keel row, the keel row, the keel row,  
Weel may the keel row that my laddie's in.

## **Maa bonny lad**

Hev ye seen owt o' maa bonny lad, and are ye sure he's weel, oh?  
He's gyen o'wer land wiv his stick iv his hand;  
He's gyen te moor the keel, oh!

Hev ye seen owt o' her bonny lad, and are ye sure he's weel, oh?  
He's gyen o'wer land wiv his stick iv his hand;  
He's gyen te moor the keel, oh!

Yes, we've seen yor bonny lad, upon the sea we spied him,  
His grave is green, but not wi' grass,  
And thou'l never lie aside him.

## Four English Madrigals:

Thomas Morley (1557- c.1602)

Now is the month of Maying

April is in my mistress' face

Thomas Bateson (c. 1570 - 1630)

Phillis Farewell

Thomas Weelkes (d. 1623)

Sing we at pleasure

Madrigals - unaccompanied settings of pastoral or love poems in the mother tongue - were extremely popular all over Europe in the 16th and early 17th centuries. They first appeared in Italy in the 14th century, in two or three parts and a standard form. By the sixteenth century the form had become more free, using imitative polyphony, word-painting and symbolism. Italian madrigals were sung in England in the mid-16th century, and were soon imitated. Morley was the first English composer to make use of the term for his collection of madrigals published in 1594, and *April is in my mistress' face* comes from that collection. English madrigals combined the polyphonic styles of the Italian madrigal with the more harmonic style of the "frottola" - another popular song for three or four voices or a soloist with lute accompaniment.

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Now is the month of maying, when merry lads are playing, Fa la la la la.  
Each with his bonny lass, a-dancing on the grass. Fa la la la la.

The Spring, clad all in gladness doth laugh at winter's sadness. Fa la la la la.  
And to the bagpipes' sound the nymphs tread out their ground. Fa la la la la.

Fie then, why sit we musing, youth's sweet delight refusing ? Fa la la la la.  
Say dainty nymphs, and speak, shall we play barley break ? Fa la la la la.

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April is in my mistress' face, and July in her eyes hath place.  
Within her bosom is September, but in her heart a cold December.

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Phillis farewell, I may no longer live: Yet if I die, faire Phillis I forgive.  
I live to long; come gentle death and end my endless torment, or my grief amend.

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Sing we at pleasure, content is our treasure. Fa la la la la.  
Sweet love shall keep the ground whilst we his praises sound.  
All shepherds in a ring shall dancing ever sing Fa la la la la.

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**Following the concert, please join the choir  
for cream tea, served in the church hall.**

The Hexham Orpheus is an open access choir. We always welcome new members. We rehearse on Wednesday evenings in St Joseph's Middle School, Hexham. If you would like more information, please phone 01434 633637 or 604806.

*The Hexham Orpheus Choir is affiliated to the National Federation of Music Societies with funds provided by Northern Arts.*