

HEXHAM ORPHEUS CHOIR

November Concert

Music by Bach – Haydn – Mozart



Saturday 25th November 2000

7:30 p.m.

ST MARY'S RC CHURCH, HEXHAM

Programme: 50 pence



Hexham Orpheus Choir

with

Julia Watson ~ Soprano

Susan Davis ~ Alto

Ronald Bridgett ~ Tenor

Robert Seaton ~ Bass

and an invited orchestra, led by Julia Boulton

Glenn Davis ~ Conductor

Margaret Huntington ~ Accompanist

The Hexham Orpheus Choir wish to thank the following companies for their support and assistance:

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The Hexham Orpheus Choir always welcomes new members

We rehearse each Wednesday night during term time at

St Joseph's Middle School, Highford Lane, Hexham from 7.30 p.m. to 9.30 p.m.

If you are interested in joining please come along to one of our rehearsals.

There is no audition

FUTURE PERFORMANCES

Carol Service ~ Whitley Chapel December 22nd.

Spring Concert ~ Music by Elgar, Rutter, Horowitz

Saturday May 12th Queen Elizabeth High School, Hexham
(see press for details)

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Programme

Jesu, Joy of Man's Desiring
(from Cantata no. 147)

J. S. Bach (1685 – 1750)

Vergnügte Ruh, beliebte Seelenlust
(from Cantata no. 170)

J. S. Bach

This, the second of Bach's four cantatas for solo alto, was written to be performed during communion on the sixth Sunday after Trinity, 1726. The first movement emphasises the theme of spiritual peace, represented by the gentle rise and fall of the opening melody (oboe and 1st violin) and the slurred, repeated quavers of the strings as a whole.

Wachet auf, ruft uns die Stimme (Cantata no. 140) **J. S. Bach**

1. Chorale: Wachet auf !
2. Recitative (Tenor): Er kommt, der Bräutgum kommt !
3. Aria Duetto (Soprano and Baritone with solo violin): Wann kommst du, mein Heil ?
4. Chorale (Tenors): Zion hört die Wächter singen
5. Recitative (Bass): So geh' herein zu mir
6. Aria Duetto with solo oboe: Mein Freund ist mein !
7. Chorale: Gloria sei Dir gesungen.

Bach wrote this cantata for the 27th Sunday after Trinity in 1731. The work is based on Philip Niccolai's famous hymn of 1599, usually known as 'Sleepers Wake' which forms the basis for movements 1, 4 and 7. In movement 1 the chorale tune is given to sopranos doubled by the horn, while the orchestra and three lower choir voices weave an independent texture suggested by the words of the chorale. The text revolves around the parable of the wise virgins in St Matthew's Gospel, who are told to prepare for the coming of Christ, symbolised as the bridegroom coming to the wedding. Movement 4 sets the tune for choral tenors against one of the most famous of Bach's instrumental movements, while movement 7 is a grand four-part harmonisation of the tune to symbolise the bliss that awaits the Christian in the heavenly Jerusalem. In between there are two pairs of recitatives and duetto; the first announces the coming of the bridegroom and leads to a duet between Jesus (the bass) and the Christian soul (the soprano), while in the second Christ takes the Soul to him and their marriage (i.e. the Soul's redemption) is celebrated in a dance-like love duet.

(the text of the cantata and a translation are supplied on a separate sheet)

~ Interval ~

Mass no. 4 in G major (St Nicolas)
(with gradual and motet by W. A. Mozart)

Josef Haydn (1732 – 1809)

1. Kyrie
2. Gloria
3. Gradual: Sancta Maria (Mozart)
4. Credo
5. Communion Motet: Ave verum corpus (Mozart)
6. Sanctus
7. Benedictus
8. Agnus Dei leading to Dona nobis pacem

This mass was written to celebrate the name-day of Prince Nicolaus Esterházy on 6 December 1772, when Haydn was 40. The prince was Haydn's patron. Robbins Landon (the great Haydn scholar) suggests it may have been written as a 'surprise congratulation' for the Hungarian aristocrat who had taken the hint dropped by Haydn in his 'Farewell' symphony. (In the last movement of the symphony the orchestral musicians leave the room one by one – Haydn's musical means of suggesting that the Court orchestra disapproved of the long separation from their wives while at the castle in Esterháza.)

The mass uses four soloists, usually operating as a quartet, and is scored for two oboes, two horns, bassoon and strings. The prevailing spirit is cheerful and almost pastoral in places; only the 'Crucifixus' for solo quartet in the Credo and the Agnus Dei are in a minor key. The concluding *Dona nobis* returns to the music of the opening *Kyrie*.

Sancta Maria, mater Dei (K.273)

Ave verum corpus (K.618)

Wolfgang Amadeus Mozart (1756-91)

By September 1777 the Mozarts had been released from employment with the imperious archbishop Colloredo in Salzburg. Wolfgang wrote the simple and intimate gradual 'Sancta Maria' the night before his departure for Munich. The liturgical text is for the feast of the Blessed Virgin Mary on September 12th, but it is equally possible to read it as a personal prayer from the composer as he embarked on a new phase of his life.

“Ave verum corpus” was Mozart’s last finished choral work, a little (but harmonically subtle) funeral motet written for the local choirmaster at the spa town of Baden, near Vienna. Like ‘Sancta Maria’ it is scored for choir, strings and organ.

Sancta Maria, mater Dei,
Ego omnia tibi debo,
Sed ab hac hora singulariter
Me tuis servitius devovo.
Te patronam, te sospitatrixem eligo.
Tuus honor et cultus
Aeternum mihi cordi fuerit,
Quem ego nunquam deseram
Neque ab aliis mihi subditis
Verbo factoque
violari patiar.
Sancta Maria, tu pia me pedibus
tuis advolutum recipe.
In vita prolege, in mortis
discrimine defende. Amen.

Holy Mary, mother of God
everything I owe to you,
But from this hour especially
I devote myself to Thy service.
You I choose as my patron,
you as my preserver.
May your honour and worship
be forever in my heart,
Worship which I shall never
desert nor allow to be violated
in word or deed
by others put in my place.
Holy Mary, do you receive me
prostrate at your feet.
Protect me in life, defend me
at the moment of death. Amen.

Ave, verum corpus natum de Maria virgine
Vere passum, immolatum in
cruce pro homine.
Cujus latus perforatum unda fluxit
et sanguine,
Esto nobis praegustatum in mortis examine

Hail, true flesh born of the Virgin Mary
Who has truly suffered, broken on the
cross for man.
From whose pierced side flowed water
and blood,
Be for us a foretaste of the trial of death