



The Hexham Orpheus Choir

20th Century  
Music  
for the  
Church

SATURDAY  
17th MAY 2003  
HEXHAM ABBEY

PROGRAMME

# The Hexham Orpheus Choir

## Conducted by Glenn Davis

Rehearsal Accompanist  
Margaret Huntington

### « Musicians »

Organist: Michael Dutton  
Flute: Sally Wood  
Harp: Helen Kelly

Cello: Julia Watson  
Oboe: Robin Crinson  
Percussion: Andrew Booth

Hexham Orpheus Choir would like to thank  
**Cogito Books**  
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Hexham  
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### « The Choir »

#### Sopranos

Catherine Allen  
Sarah Barker  
Evelyn Blenkinsop  
Dorothy Booker  
Ruth Brownlee  
Laura Chadwin  
Elspeth Christie  
Janet Davies  
Pip Emler \*  
Anne Firth  
Dot Gibson  
Frances Hughes  
Adele Kinsella  
Elaine Rigg  
Nuala Rose  
Lindsey Tweed  
Brenda Waton  
Carrie Winger

#### Altos

Margaret Bainbridge  
Marie Bridges  
Pat Crompton  
Sheila Dance  
Elizabeth Dixon  
Davina Dwyer  
Val Hooker \*  
Anita Jeffries  
Margaret Matthews  
Lesley Middleton  
Dorothy Peters  
Bronya Read  
Pat Rose  
Jean Southwell  
Janet Storrie  
Catherine Stott  
Rachel Ward  
Jean Wilks  
Roz Woodward

#### Tenors

John Barker  
Malcolm Chainey \*  
Tom Frost  
Tim Grew \*  
Susan Kent  
Peter Nevin

#### Basses

Richard Dixon  
Robert Firth  
John Kent  
Keith Mallinson  
Tony May  
Owen McArdle \*  
Simon Partridge  
Peter Stott

\* Soloists in Bernstein – Chichester Psalms

Treble Soloists from

### The Hexham Abbey Choir

with the help and co-operation of Michael Haynes – Musical Director



For information about future concerts and joining the choir  
visit our website at:

**[www.hexham-orpheus-choir.org.uk](http://www.hexham-orpheus-choir.org.uk)**

# PROGRAMME

## The Choir:

O Taste and see  
Into Thy hands  
Peter go ring dem bells  
Deep River

Ralph Vaughan Williams (1872-1958)  
Jonathan Dove (b.1959)  
arr. Alan Woods  
arr. Alan Simmons

## Instrumental Solos

1. Pièce  
Played by Robin Crinson  
2. Elégie  
Played by Julia Watson

Maurice Ravel (1875-1937)  
Gabriel Fauré (1845-1924)

## The Choir

Chichester Psalms

Leonard Bernstein (1918-1990)

1. Urah, hanevel...(Psalm 108, verses 1-2, Psalm 100, entire)
2. Adonai ro-i...(Psalm 23 entire, Psalm 2, verses 1-4)
3. Adonai, adonai... (Psalm 131, entire, Psalm 133, verse 1).

## INTERVAL

## Guest Soloists

Pie Jesu (from the Requiem)

Gabriel Fauré (1845-1924)

Sung by Matthew Belcher, James Padmore and Simon Passmore

## The Choir

Requiem

John Rutter (b. 1945)

1. Requiem and Kyrie
2. Out of the deep (Cello solo, with choir)
3. Pie Jesu (Treble solo, with choir)
4. Sanctus
5. Agnus Dei
6. The Lord is my Shepherd (Oboe solo, with choir)
7. Lux Aeterna (Treble solo with choir)

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# PROGRAMME NOTES

## Vaughan Williams and Jonathan Dove

The tiny introit which opens the concert was written by the 81-year old Vaughan Williams for the coronation service of 1953. Jonathan Dove has written widely for the theatre and the church. Three large-scale Community operas for Glyndebourne, an opera on the death of Princess Diana and scores for theatre productions of *Hamlet* and *Medea* feature among the former, while

Faber Music have published a number of religious works including tonight's anthem, a setting of two prayers by the twelfth-century Saint, Edmund of Abingdon.

## Bernstein: Chichester Psalms

Leonard Bernstein occupied an important place in American music as a conductor, pianist and composer, a triple career he pursued throughout his professional life. As a composer he is universally known for *West Side Story* in 1957. However he also produced three symphonies and a most unconventional Mass, among other works. It is perhaps misleading to divide his output rigidly into a "light" and "serious" straitjacket since his overall style is both very American and very eclectic, drawing on serious musicians like Stravinsky as well as popular sources, in particular the song-style of American musicals.

Nevertheless most of larger scale non-theatrical works deal with religious themes. The *Chichester Psalms* were commissioned by an extraordinarily active promoter of artistic life in the Church of England, the Very Reverend Walter Hussey, at that time Dean of Chichester Cathedral in Sussex. (His previous commissioned artists included Benjamin Britten and Graham Sutherland). After Bernstein composed the Psalms during a sabbatical year he took in 1965, the first English performance took place in Chichester Cathedral on 31st July (after a hair-raising "one rehearsal on the day" preparation – quite in the English amateur tradition!)

Number one opens with a noisy, exuberant setting of one verse from Psalm 108, the music then stays in 7:4 for the presentation of the whole of Psalm 100. The first verse (*O be joyful in the Lord, all ye lands*) sets the mood for everything that follows. The second movement (to be sung by a treble or male alto) clearly must depict the young David with his harp, singing the opening of Psalm 23. The text is taken up by Sopranos and Altos, but before it can conclude, the Tenors and Basses interrupt with the menace of Psalm 2 (*Why do the nations rage so furiously together*) set to music originally intended for the Sharks and Jets in *West Side Story*. These elements combine (in a very distant reminder of Sullivan's Savoy Opera set pieces?) to the end. The final movement begins with an initially discordant organ prelude which quotes themes from the first two movements before settling down to a gentle tune apt for the words *Lord, Lord my heart is not haughty nor mine eyes lofty*. This "peacefully flows" (the composer's direction) until a short climax for three choir soloists leads to a restatement of the angular theme which opened both the first and third movements, but now set peacefully and quietly.

## Rutter: Requiem

Since his joint editorship of the "Carols for Choirs" series with Sir David Willcocks, John Rutter has been extraordinarily prolific and successful as a composer for choral voices on both sides of the Atlantic. This Requiem (dedicated to the composer's father) was first performed in Dallas, Texas, in October 1985. The genesis was European, however, as the composer told us on an extremely successful singing day in Hexham three years ago. He was preparing a new edition of the famous Fauré requiem for Oxford University Press and the experience of handling the Frenchman's original manuscript was inspirational. Like the Fauré it consists of seven movements, neither piece being a complete setting of the Roman Catholic Requiem Mass. Rutter incorporates settings in English of Psalm 130 (*Out of the deep have I called unto Thee, O Lord*) and (like Bernstein), Psalm 23 (*The Lord is my shepherd*). He also inserts texts from the Anglican Burial Service, (as a self-confessed admirer of the 1662 Prayer Book) into the *Agnus Dei* and *Lux Aeterna*.

The composer describes his Requiem in this way: "The seven sections of the work form an arch-like meditation on the themes of life and death: the first and last movements are prayers on behalf of all humanity, movements two and six are psalms, three and five are personal prayers to Christ, and the central *Sanctus* is an affirmation of Divine glory."



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acknowledge the financial support it has  
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