

**HEXHAM ORPHEUS CHOIR**

GLENN DAVIS (Conductor)

# Spring Concert

## **SOME TWENTIETH-CENTURY CLASSICS**

With BRIAN STEWART (Flute), PHILIP CULL (Oboe), PETER RICHARDSON (Cello),  
HELENA PEARSON (Harp), PAUL CAMPBELL (Percussion),  
MICHAEL HAYNES (Organ) & Molly Toolan-Kerr (Soprano).



**ST. ANDREW'S CHURCH, CORBRIDGE,  
SATURDAY 5TH APRIL 2014, AT 7.45PM**

# Hexham Orpheus Choir

Registered Charity no. 514942

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

## Our Choir

As a non-auditioned choir, the Orpheus encourages people of differing musical backgrounds and levels of musical skill to meet in order to perform classical choral music. We have sung works ranging from the Renaissance to the late twentieth century. We give three major concerts each year, performing in Hexham's Abbey and High Schools, as well as churches throughout the region. In addition, Christmas carol singing (sometimes in a formal concert, but also *al fresco*) is a standard activity. We also have sung for various local charities and are available for private functions. New members will find a warm, friendly group with a busy social calendar.

### Sopranos

Clare Arnold  
Sarah Barker  
Carolyn Below  
Evelyn Blenkinsop  
Geraldine Coombes  
Judi Cornforth  
Janet Davies  
Pip Emler  
Rosemarie Herdman  
Marilyn Hunter  
Annette Marlowe  
Bronya Read  
Ann Reed  
Nuala Rose  
Jay Thacker  
Carolyn Vasey  
Brenda Waton  
Carrie Winger

### Basses

Paul Barrett  
Barry Bates  
Paul Berry  
Julian Boyfield  
Robert Firth  
Nick Lord  
Owen McArdle  
Don Macleod  
Tony May  
John Rose

### Tenors

John Barker  
John Below  
Malcolm Chainey  
Tim Grew  
Chris Little  
Peter Vasey

### Altos

Lou Baxter  
Jennifer Britton  
Pam Brooks  
Wendy Busby  
Sylvia Chainey  
Sheila Dance  
Davina Dwyer  
Rita Howell  
Mary Illingworth  
Anita Jeffries  
Louise Khazaee  
Gail Logan  
Linda Lord  
Jenny McKay  
Judith Murray  
Liz Nisbet  
Rachel Ogilvie  
Janet Storrie



**NEW MEMBERS ARE ALWAYS MADE VERY WELCOME.**

We rehearse at Trinity Methodist Church, Beaumont Street, Hexham NE46 3LS,  
on Wednesday evenings in school term-time from 7.30pm to 9.30pm.

If you are tempted to join us, please feel free to come along to a rehearsal,  
or contact us for more information on [info@hexham-orpheus-choir.org.uk](mailto:info@hexham-orpheus-choir.org.uk)

### WE WOULD LIKE TO THANK

**Cogito Books**, Hexham, for their continued sponsorship, **Core Music** for professional support,  
and **John Bishop of St Andrew's Church** for his great help and co-operation.

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### OUR NEXT PERFORMANCE

*Summertime, a concert of lighter music*

Trinity Methodist Church Hall, Hexham  
Saturday 21st June 2014 at 7.30pm

# Programme

1. Three Settings of the Ave Maria
  - (a) Bogoroditsye Dyevo
  - (b) Ave Maria (for ladies' voices)
  - (c) Bogoroditsye Dyevo

Sergei Rachmaninov  
Zoltan Kodály  
Arvo Pärt
2. Two Interludes for Flute, Violin and Harpsichord
  - (a) Andante espressivo
  - (b) Allegro vivo

Played by Brian Stewart (Flute), Louise Khazaee (Violin), Michael Haynes (Piano)

Jacques Ibert
3. Psalm 23, solo: Molly Toolan-Kerr

Howard Goodall
4. Trio Sonata in C minor
  - (a) Andante moderato
  - (b) Allegro

Played by Brian Stewart (Flute), Philip Cull (Oboe), Michael Haynes (Piano)

Johann Joachim Quantz
5. Chichester Psalms

Leonard Bernstein

  - (a) Psalm 108, v.2: "Awake Psaltery", leading to Psalm 100 in full:  
"O be joyful in the Lord all ye lands".
  - (b) Psalm 23 in full, (Solo: Molly Toolan-Kerr), interrupted by Psalm 2, v.1-4:  
"Why do the Nations?".
  - (c) Psalm 131 in full: "Lord, Lord, my heart is not haughty nor mine eyes lofty",  
finishing with Psalm 133, v.1 "Behold how good...".

How did a Jewish-American composer find himself writing for the Anglican Church? The link was Chichester Cathedral's ever-resourceful Dean, Walter Hussey. He wrote to Bernstein in 1965 asking for a new piece for the Southern Cathedrals' Three Choirs Festival, where Salisbury and Winchester are joined by their Sussex colleagues. In addition Hussey wondered whether Bernstein could include "a hint of *West Side Story* in it". After an American première, the *Chichester Psalms* were first performed in England in July 1965, after one afternoon's rehearsal with the instrumentalists (typical of the English tradition!). "All we can do now is pray," the composer muttered under his breath after the run-through. *West Side Story* appears in the second movement with a dramatic interjection from the men, while the ladies are "blissfully unaware of the threat", as the score says. The men's text is *Why do the Nations rage so furiously together?* to music originally destined for the show's Prologue for the Jets ("Mix ... Make a mess of 'em, make the sons of bitches pay," was Sondheim's original lyric). The first Psalm has a noisy brashness associated with American musical theatre, its opening jaggedly harmonised in notes a seventh apart. However the Sopranos' theme returns at the end in a wonderful

transformation, where it is gently harmonised to the text: "Behold how good and how pleasant it is for brothers to dwell together in unity." The overall mix of exuberance and gentle flowing melody went down well in Chichester, whose choir were unfazed by the Hebrew of the text, and whose Bishop "said he saw David dancing before the Ark".

## INTERVAL

6. Requiem John Rutter

- (a) Requiem Aeternam
- (b) Out of the deep (Psalm 130)
- (c) Pie Jesu, solo: Carolyn Below
- (d) Sanctus
- (e) Agnus Dei
- (f) The Lord is my Shepherd (Psalm 23)
- (g) Lux Aeterna, solo: Pip Emler

Textually, this is more than a setting of the traditional Latin Mass for the Dead, as the list of numbers indicates. Britten and Howells had set Rutter a precedent in Requiem settings for mixing the Latin text with English words. Britten's War Requiem uses the poetry of Wilfred Owen, while Rutter uses the 1662 Prayer Book's Burial Service, adding Psalm 23 (the third setting we are performing tonight). Rutter also follows Fauré's example in setting only some of the Catholic Latin text. Both omit the *Dies Irae*, Bernstein omits the *Lux Aeterna*, and Rutter misses out the *Offertory* as well. The Fauré connection goes even deeper. When John Rutter was in Hexham at a Singing Day in 2000, (attended by a number of our choir), he confessed to the inspirational effect of handling the Frenchman's own manuscripts for his Requiem (Rutter was preparing a new edition for OUP at the time). Like Fauré's, this piece seems to be structured by a movement from darkness to light (the first reference to "lux" on page three of the score is the first occasion for a normal major chord complete with harp arpeggio). However the composer associated by some with skilful but "easy listening" carol arrangements is not afraid to show a much darker side: the opening, the setting of Psalm 130 (surely a cry of utter desperation) and the funeral march of the Agnus Dei. It is not for nothing that the piece is dedicated to Rutter's father, who had died not long before it was written. Like the Bernstein, the work comes full circle, ending with the music with which it began.

*Programme notes by Glenn Davis.*