

HEXHAM ORPHEUS CHOIR
Honorary Patron - Sir Mark Elder

Hexham Orpheus Choir (Charity Registration 514942) is dedicated to performing and promoting access to classical music in Tynedale. We have around 85 members and always welcome new singers. Our members range from the very experienced to the less so and both are equally welcome. For the less experienced, if you have a singing voice, with an innate feel for pitch and rhythm and a desire to practise and develop your singing and sight reading, then membership of the choir is a great way to develop your skills.
hexham-orpheus-choir.org.uk/

MANY THANKS To:

Sheila Dance, Louise Khazaee and Linda Lord for the mocktails, cakes and strawberries.

NEXT CONCERT

Saturday 2 December, 2017

Winter Gardens, Hexham

Works include the Rutter Requiem



Sopranos
Sarah Barker
Carolyn Below
Geraldine Coombes
Judi Cornforth
Emily Hagon
Rosemarie Herdman
Margaret Huntington
Pip May
Dorothy Morris
Ann Reed
Faye Robinson
Maeve Selby
Teresa Toms
Carolyn Vasey
June Welch
Carrie Winger

Tenors
John Below
Malcolm Chainey
Susan Kent
Louise Khazaee
Lesley MacDonald
Peter Nevin
Rachel Ogilvie
Peter Vasey

Altos
Lou Baxter
Sylvia Chainey
Sheila Dance
Rita Howell
Margret Jacot
Dianne Keetch
Linda Lord
Val Mallinson
Liz Nisbet
Emma Ponsford
Amy Rowan
Jenny Sadgrove

Basses
Julian Boyfield
Alan Hayward
Nick Lord
Don Macleod
Keith Mallinson
Tony May
Owen McArdle
Chris Welch

HEXHAM ORPHEUS CHOIR

Summer Soirée

12 July 2017

Trinity Church Hall, Hexham

Director - Mark Edwards

Accompanist - Warren Smith



Cogito Books

making
music

If ye love me

Although a Catholic, Tallis wrote anthems for the reformed rites prescribed by the *First Prayer Book* of 1549. The protestant government required church music to show greater emphasis on scripture, preaching, and teaching. Intricately layered polyphonic music in Latin was replaced by simpler structures such as this beautiful four-part miniature in two sections.

Thomas Tallis (1505-1585)

Chiome d'oro (Crowns of Gold)

Carolyn Below and Pip May (Sopranos), Louise Khazaee (Violin),
Geraldine Coombes (flute), Paul Berry (continuo on harpsichord)

This duet for a pair of sopranos, set against a pair of violins (one of which here is played on a flute), dances along above a jaunty bass until the two moments depicting the lovers death.

Lord, let me know mine end

Maurice Greene (1696-1755)

Greene's music was generally more elegant than most of his contemporaries, perhaps because he wrote in a more cosmopolitan style. *Lord, let me know mine end* takes its text from Psalm 39 and is notable for the way in which he uses the ostinato bass to produce a sense of inevitability.

Tonight (from West Side Story)

Leonard Bernstein (1918-1990)

Margaret Huntington and Warren Smith (Piano)

Many pieces in *West Side Story* exhibit melodic tricks. *Tonight* is notable for its prominent perfect fourth intervals, and a theme that starts on a pentatonic scale, but develops into a western key.

Like as the hart desireth the waterbrooks

Herbert Howells (1892-1983)

Howells composed his *Four Anthems*, in January 1941, and it has been this piece, the third in the set, which has endured. Written in a single day for chorus and organ, it is a simple, but at times mysteriously foreboding setting, of the first three verses of Psalm 42.

Send in the Clowns

The Keel Row

Stephen Sondheim (1930-)

arr. John Rutter (1945-)

Carolyn Below (Soprano), Val Mallinson (Alto),
John Below (Tenor), Keith Mallinson (Bass), Warren Smith (Piano)

Send in the Clowns is a ballad from Act Two of *A Little Night Music* in which the character Desirée reflects on the ironies and disappointments of her life.

The Keel Row is one of a number of folk song arrangements by Rutter in *A Sprig of Thyme*.

Ave Maria

Stravinsky (1882-1971)

Raised in the Russian Orthodox Church, Stravinsky was, by 1926, a regular member at a church that served the Russian community in Paris. He composed a setting for unaccompanied chorus of *The Lord's Prayer*, following this with similar settings for two other prayers, *Credo* and *Ave Maria*, in 1932 and 1934. In 1949, after moving to the United States, he reissued all three motets with their texts translated into Latin.

Bogoroditse Devo

Sergei Rachmaninov (1873-1943)

Rachmaninov's *Vespers*, was premiered in 1915 amidst the hardships of World War I. Although praised by critics and audience alike, the Russian Revolution of 1917 lead to a condemnation of all religious music. He was not close to the Russian Orthodox Church, but was still profoundly affected by its music. This is the seventh of fifteen movements.

At the Railway Station, Upway

Benjamin Britten (1913-1976)

Faye Robinson (Soprano), Warren Smith (Piano)

Britten wrote *Winter Words Op. 52*, in 1953, in settings of eight poems by Thomas Hardy. Many had alternative names; in this case, it is *The Convict and Boy with the Violin*.

The Silver Swan

Orlando Gibbons (1583-1625)

Gibbons composed this well-known madrigal in around 1611. Scored for 5 voices, it presents the legend that swans only sing just before their deaths. Gibbons' words were perhaps his own, though they were more likely written by his musical patron, Sir Christopher Hatton (1581-1619).

Now is the month of maying

Thomas Morley (1557-1602)

One of the most famous of the English balletts, this is a light dance-like part song similar to a madrigal, frequently with a 'fa-la-la' chorus. Published in 1595, the song delights in bawdy double-entendre about 'spring dancing'.

Panis Angelicus

César Franck (1822-1890)

Lullaby

Johannes Brahms (1833-1897)

Martha Cook (Soprano), Warren Smith (Piano)

Panis angelicus (bread of angels) is part of the hymn *Sacris solemnii* written by Saint Thomas Aquinas, and has often been set to music separately. In 1872 César Franck set it for tenor, harp, cello, and organ, and incorporated it into his *Messe à trois voix*.

The melody in Brahms *Lullaby* melody is one of the most recognizable in the world. It was dedicated to Brahms' friend, Bertha Faber, on the occasion of the birth of her second son.

Brindisi from La Traviata

Giuseppe Verdi (1813-1901)

Peter Vasey (Tenor), Judi Cornforth (Soprano)

A *Brindisi* is a term often used in opera for a lively drinking song. This duet is performed in the first act of the opera, during a late-night party at Violetta Valéry's house. It is sung by Violetta and Alfredo Germont, a young man who is in love with her. He begins the song, and is later joined by Violetta and the rest of the company.

Gaelic Blessing

John Rutter (1945-)

John Rutter set this choral composition to the text of an adapted ancient Gaelic rune for four vocal parts and organ or orchestra. The work was commissioned by the Chancel Choir of First United Methodist Church, Omaha, Nebraska. It was published first in 1978, and has become popular for baptisms, weddings and funerals.