



Orpheus Singers



WOLCUM HEVENÈ
KING

Programme

£1

Saturday 25th November 2017 at 7.30pm
St Mary's Church, Brighstone PO30 4QH

Welcome to Orpheus Singers' Silver Anniversary Season.

This concert takes place almost exactly 25 years after our first concert, on 23rd November 1992. Some of our singers are still with us!

We are grateful to the late Alan Burnett who founded Orpheus Singers and was the choir's first conductor until he retired in 2014.

Over the years the choir's repertoire has broadened and developed, recent high points including a performance of Mozart's Requiem with the Sinfonietta in 2015, Haydn's Little Organ Mass at Quarr Abbey and a joint concert with London choir City Chorus in 2016.

Our Silver Anniversary Celebration concert on 3rd March 2018 will include music performed at the first concert as well as Poulenc's **Gloria**, one of the composer's most celebrated works.

We look forward to continuing to perform a broad repertoire of beautiful music in venues around the Island.

Orpheus Singers would like to thank the Friends of Orpheus
for their invaluable support

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Orpheus Singers

WOLCUM HEVENÈ KING

Music for the Advent season

Britten - A Ceremony of Carols

INTERVAL

Britten - A Hymn to the Virgin

Charpentier - Messe de Minuit pour Noël

Alexander Rider - Solo harp

Merryl Spong - Keyboard accompanist

Philip Fryer - Conductor

Saturday, 25th November 2017

St. Mary's Church, Brighstone

Benjamin Britten (1913 – 1976)

A Ceremony of Carols op. 28 (1942)

arr. Julius Harrison

Most appropriately for one of the leading composers of the twentieth-century, Britten was born on St. Cecilia's Day, and became widely recognised as the greatest British musical genius since Henry Purcell. Apart from composition, he excelled as a pianist/accompanist, and was also a respected conductor. He was especially interested in writing for the human voice, composing many operas, cantatas and songs. His choral masterpiece War Requiem, first performed in 1962 in Coventry Cathedral, was heavily influenced by his lifelong pacifism. Britten and his friend Peter Pears, both conscientious objectors, left England in 1939 to settle in the United States, wishing to distance themselves from the impending war in Europe. However, early in 1942 they decided to return home, securing a hazardous passage across the Atlantic on a Swedish cargo ship. During the voyage, Britten relieved the boredom by composing two choral works, the Hymn to St Cecilia (which Orpheus Singers performed last year) and A Ceremony of Carols. This was originally scored for upper voices (SSA) and harp, but became so popular that in 1955 an SATB arrangement was published. This is the version that we are singing this evening. Britten set nine medieval carols, whose texts are mainly in Middle English, but the sequence begins and ends with traditional Latin Plainsong – *Hodie Christus natus est*. The music is joyous and inventive, with much use of dramatic canonic effects and subtle key changes.

Procession

(Hodie Christus natus est)

Hodie Christus natus est,
Hodie Salvator apparuit,
Hodie intera canunt angeli,
Laetantur archangeli,
Hodie exsultant justi dicentes
Gloria in excelsis Deo. Alleluia.

Wolcum Yole!

Wolcum be thou hevenè king,
Wolcum Yole!
Wolcum born in one morning,
Wolcum for whom we shall sing!
Wolcum be ye, Stevene and Jon,
Wolcum, Innocentes every one,

Wolcum, Thomas marter one,
Wolcum be ye good newe yere, o
good newe yere,
Wolcum, twelfthe day both in fere,
Wolcum, seintes lefe and dere,
Wolcum yole, wolcum!
Candelmesse, Quene of Bliss,
Wolcum bothe to more and lesse.
Wolcum be ye that are here,
Wolcum alle and make good cheer!
Wolcum alle another yere, Wolcum
yole, Wolcum!

There is no rose

There is no rose of such vertu, As is
the rose that bare Jesu. *Alleluia*
For in this rose containèd was
Heaven and earth in litel space,

Res miranda

By that rose we may well see, There
be one God in persons three,

Pares Forma

The aungels sungen the shepherds
to: Gloria in excelsis Deo!

Gaudeamus

Leave we all this werldly mirth, and
follow we this joyful birth.

Transeamus!

Alleluia, Res miranda, Pares forma,
Gaudeamus, Transeamus.

That yongë child

Solo – Deborah Coeshott

That yongë child when it began
weep

With song she lulled him asleep:

That was so sweet a melody It
passèd alle minstrelsy.

The nightingalë sang also: Her song
is hoarse and nought thereto:

Whoso attendeth to her song

And leaveth the first then doth he
wrong.

Balulalow

Solo – Kathy Howells

O my deare hert, young Jesu sweat,
Prepare thy creddil in my spreit,
And I sall rock thee to my hert,
And never mair from thee depart.
But I sall praise thee evermoir
With sanges sweet unto thy gloir;
The knees of my hert sall I bow,
And sing that richt Balulalow!

As Dew in Aprile

I sing of a maiden That is makèles:
King of all kings To her son she ches.
He came also stille There his moder
was, As dew in Aprile That falleth
on the grass.

He came also stille To his moder's
bour, As dew in Aprile, That falleth
on the flour.

He came also stille There his moder
lay, As dew in Aprile That falleth on
the spray.

Moder and mayden was never none
but she: Well may such a lady
Goddess moder be.

This Little Babe

This little Babe so few days old, Is
come to rifle Satan's fold;
All hell doth at his presence quake,
Though he himself for cold do shake;
For in his weak unarmèd wise The
gates of hell he will surprise.

With tears he fights and wins the
field, His naked breast stands for a
shield;

His battering shot are babish cries,
His arrows looks of weeping eyes,
His martial ensigns Cold and Need,
and feeble Flesh his warrior's steed.

His camp is pitchèd in a stall, His
bulwark but a broken wall;
The crib his trench, haystalks his
stakes; Of shepherds he his muster
makes;
And thus, as sure his foe to wound,
The angels' trumps alarum sound.

My soul, with Christ join thou in
fight; Sticks to the tents that he hath
pight.

Within his crib is surest ward; This
little Babe will be thy guard.
If thou wilt foil thy foes with joy,
then flit not from this heavenly
Boy!

HARP INTERLUDE

In Freezing Winter Night

Behold, a silly tender babe,
In freezing winter night,
In homely manger trembling lies
Alas, a piteous sight!

The inns are full; no man will yield
This little pilgrim bed.
But forced he is with silly beasts
In crib to shroud his head.

This stable is a Prince's court,
This crib his chair of State;
The beasts are parcel of his pomp,
The wooden dish his plate.
The persons in that poor attire
His royal liveries wear;

The Prince himself is come from
heav'n;
This pomp is prizèd there.

With joy approach, O Christian
wight,
Do homage to thy King,
And highly praise his humble pomp,
Wich he from Heav'n doth bring.

Spring Carol

Duet – Kathy Howells and Pippa Dice
Pleasure it is to hear iwis,

The Birdès sing,
The deer in the dale,
The sheep in the vale,
The corn springing God's
purvayance For sustenance.
It is for man.
Then we always to him give praise,
And thank him than.

Deo Gracias

Deo Gracias!
Adam lay ibounden, bounden in a
bond;
Four thousand winter thought he
not to long.
Deo Gracias!

And all was for an appil, an appil
that he took,
As clerkès finden written in their
book.
Deo Gracias!

Ne had the appil takè ben,
Ne haddè never our lady
A ben hevenè quene.
Blessèd be the time
That appil takè was.
Therefore we moun singen.
Deo Gracias!

Recession

(Hodie Christus natus est)

Hodie Christus natus est,

Hodie Salvator apparuit.

Hodie intera canunt angeli,

Laetantur archangeli,

Hodie exsultant iusti dicentes

Gloria in excelsis Deo. Alleluia.

INTERVAL (20 minutes)

Benjamin Britten

A Hymn to the Virgin

(text anon. c.1300)

Composed in 1930 when Britten was only 16 years old, this lovely Hymn is one of his earliest compositions which he allowed to be published. It is scored, unaccompanied, for an 8-part chorus divided into two antiphonal 4-part choirs, ideally separated from each other. The first choir sings in English, the second subtly echoes the phrases in Latin, achieving 'a sense of innocence and enduring simplicity'.

Of one that is so fair and bright
Velut maris stella, [Like a star of the sea]

Brighter than the day is light,

Parens et puella [Mother and maiden]

I cry to thee, thou see to me,

Lady, pray thy Son for me,

Tam pia, [so pure]

That I may come to thee.

Maria! [Mary]

All this world was forlorn

Eva peccatrice, [as Eve was a sinner]

Till our Lord was y-born

De te genetrix [through you, his mother]

With *ave* it went away

Darkest night, and comes the day

Salutis; [of salvation]

The well springeth out of thee.

Virtutis. [of virtue]

Lady, flow'r of ev'rything,

Rosa sine spina, [Rose without thorn]

Thou bare Jesu, Heaven's King,

Gratia divina: [by divine grace]

Of all thou bear'st the prize,

Lady, queen of paradise

Electa: [the chosen one]

Maid mild, mother

es Effecta [thou wast made]

Marc-Antoine Charpentier (1643 – 1704)

Messe de Minuit pour Noël

It was only in the twentieth-century that after much musicological research, Marc-Antoine Charpentier finally emerged from the shadow of other Baroque composers, notably Jean-Baptiste Lully, to be rediscovered as a highly talented composer. (Not to be confused with the nineteenth-century French opera composer, Gustave Charpentier). Born in Paris, and later studying for a while in Rome with Carissimi, Charpentier was to become one of the outstanding musicians of late seventeenth-century France. He was a prolific composer of vocal works, producing eleven Mass settings, and had a particular liking for Christmas music. This delightful *Messe de Minuit pour Noël* dates from around 1694 and was probably composed for the Jesuit church of St. Louis in Paris, where Charpentier was in charge of the music at the time. Much of the material is based upon French Christmas folk-songs, or 'Noëls', which he incorporates into the Mass setting, cheerful dance-like melodies skilfully blended in with his own original music. The result is very appealing and fresh. Some of the movements are set for solo voices, others for small groups of singers.

Kyrie eleison

Gloria

Credo

Sanctus

Benedictus

Agnus Dei

(Soloists: Kathy Howells, Laura Burnett and Deborah Coeshott.)

ALEX RIDER

Harp

A harpist with a passion for the history and lore of the instrument, Alex Rider is much in demand for a wealth of projects both at home and abroad.



With interests encompassing period performance to the newest music, recent highlights of Alex's work include: orchestral work with the BBC Concert Orchestra, the Aurora Orchestra, the Orchestre Revolutionnaire et Romantique, as guest principal of the Operas of Kristiansund and Nordfjoreid (Norway) performances as a member of Multi-Story Orchestra and the London Sinfonietta academy; solo recitals for the Canterbury, Deal and Stogumber Festivals; the world premieres of solo works by Robert Saxton and Simon Holt (at London's Milton Court), and two consecutive summers performing with the Schleswig Holstein Festival Orchestra (Germany).

Whilst in Germany Alex made several acclaimed chamber appearances playing works by Mendelssohn, Hoffman and Ravel. During regular trips to Norway, he has also appeared playing Debussy's Dances, chamber works by Ravel and Jolivet and broadcast on Norwegian radio.

Alex studied under Gabriella Dall'Olio and Frances Kelly, and was then a scholarship student of Imogen Barford at the Guildhall school of Music and Drama, where he graduated with distinction. He was subsequently honoured with a Guildhall Artists' fellowship.

MERRYL SPONG

Keyboard Accompanist

Merryl started learning piano at the age of 7 and then the flute when she was 11.

Although she decided not to pursue a musical career she has enjoyed a lifetime of playing, mainly as an accompanist for dancers, singers, instrumentalists, amateur musical theatre and opera groups.

PHILIP FRYER

Conductor

Philip started his musical education on the violin, and changed to voice in the late '60s. Encouraged by John Alldis and John Whitworth, he took lessons with Suzanne Green and sang with The Taverner Consort, the Westminster Singers and Gothic Voices.



He was invited as a founder member of the Choir of the Academy of St Martin in the fields. With them, he enjoyed over 20 foreign tours, singing in Hong Kong, Carnegie Hall, the Philharmonie, Berlin and the Lincoln Centre under Sir Neville Marriner.

Latterly, Philip studied with Anthony Rolfe Johnson. He has sung with the Temple Church Choir, the Choir of St George's Chapel, Windsor, and has sung solos for Andrew Parrott, Sir David Willcocks, and Sir John Eliot Gardiner. He has toured Holland, Belgium and Turkey with Paco Peña, and with him recorded Missa Flamenca.



Orpheus Singers

Soprano

Carol Baker, Laura Burnett, Karen Cave, Judy Cleeve, Pippa Dice, Kathy Howells, Margaret Jackson, Janet Jones, Liz Lawlor, Angi Millard, Frances Porter, Liz Wason

Alto

Olga Budden, Deborah Coeshott, June Cox, Jo Hardy-Bishop, Judith Hunt, Lizzie Hutchinson, Marilyn Lansley, Toni Rogers

Tenor

Graeme Burnett, Tom Grand, Peter Hyde, Harald Schenk, Richard Wilkins, Alan Wiles

Bass

Norman Cave, Andy Chilton, Gordon Ellis, Sandy Hunt, John Matthews, John Miles, Toby Wallis

FORTHCOMING CONCERTS

Orpheus Singers

Saturday 3rd March 2018, 7.30pm

St Catherine's Church, Ventnor PO38 1SW

SILVER ANNIVERSARY CELEBRATION

Music from Orpheus Singers' first concert

plus

Poulenc – Gloria

Saturday 9th June 2018, 7.30pm

Christ Church, Totland PO39 0ES

Mozart – Mass in C Minor K427

From the Music Calendar www.wightmusic.com

Saturday 2nd December, 7.30pm. Garfield Road Methodist Church, Ryde

Tritone Singers

Christmas Concert

Schutz: Christmas Story, Mendelssohn, Liszt, Tchaikovsky, Britten, Pärt

Saturday 9th December, 7.00pm. Memorial Hall, Freshwater

West Wight Arts Association

Timothy Ridout, viola, Frank Dupree, piano

Brahms, Tertis, Schumann, Prokofiev

Tickets £14.00 from www.westwightarts.com or 756028

Sunday 10th December, 2.30pm. Ryde Methodist Church

Isle of Wight Cantata Choir

Family Christmas Concert

Friday 15th December, 7.30pm. St. Saviour's Church, Shanklin

Ryde Chorus

Christmas concert

Saturday 16th December, 7.00pm. Christ Church, Totland

Camerata Chamber Choir

Christmas concert

Monteverdi Christmas Vespers



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