

BACH TO TAVENER



Saturday 7th May 2005

at 7.30pm

Lady St Mary Church
Wareham

Programmes £6.00

Funds to raise the choir !

Wareham Choral Society has contemplated the need for staging platforms for many years. Raising the performers safely would enable clear visibility and create a more pleasing visual impact for those looking on.

The money raised from programme sales this evening will contribute towards the purchase of staging for the furtherance of community music and drama, and being beneficial to congregations and audiences of the future. It is our hope that the next concert given by Wareham Choral Society at Christmas 2005 will be the inaugural concert to celebrate the new acquisition.

Wareham Choral Society wish to present and gift the staging to Lady St Mary Church for use both within the church and the parish hall.

Grateful thanks go to Rev. Bill Blakey for allowing Wareham Choral Society the use of the church this evening.

Sir John Tavener (born 1944)

Of *The Lamb* (words by William Blake 1757-1827) written in 1982 for his then 3-year old nephew, Simon, Tavener has said: *it was composed from seven notes in an afternoon. Blake's childlike vision perhaps explains The Lamb's great popularity in a world that is starved of this precious and sacred dimension in almost every aspect of life.*

*Little Lamb, who made thee?
Dost thou know who made thee?
Gave thee life, & bid thee feed
By the stream & o'er the mead,
Gave thee clothing of delight,
Softest clothing, woolly, bright:
Gave thee such a tender voice,
Making all the vales rejoice?
Little lamb, who made thee?
Dost thou know who made thee?*

*Little lamb, I'll tell thee,
Little lamb, I'll tell thee:
He is called by thy name,
For he calls himself a Lamb,
He is meek & he is mild:
He became a little child,
I, a child, & thou a lamb,
We are called by his name,
Little Lamb, God bless thee!
Little Lamb, God bless thee!*

Felix Mendelssohn (1809 – 1847)

Hear my prayer, completed three years before Mendelssohn's death at the age of 35, is based on texts from Psalm 55: King David trusts God to protect him from his foes and in quiet introspection expresses the wish to fly away from turmoil and find a peaceful place in which to spend the rest of his days.

*Hear my prayer, O God incline thine ear!
Thyself from my petition do not hide;
Take heed to me!
Hear how in prayer I mourn to thee
Without thee all is dark,
I have no guide.
Hear my prayer, O god, incline thine ear!*

*My heart is sorely pained within my breast,
My soul with deathly terror is oppress'd,
Trembling and fearfulness upon me fall,
With horror overwhelm'd, Lord hear me call!*

*The enemy shouteth,
The goddess come fast!
Iniquity, hatred, upon me they cast!
The wicked oppress me,
Ah, where shall I fly?
Perplex'd and bewilder'd,
O God, hear my cry.*

*O for the wings of a dove!
Far away would I roam!
In the wilderness build me a nest,
And remain there for ever at rest.*

Malcolm Archer (born 1952) has been Organist and Master of the Choristers at St. Paul's Cathedral, London, since 2004. An organ scholar and music graduate of Jesus College, Cambridge, he had previously held similar posts at Norwich, Bristol and Wells Cathedrals. He is a prolific composer for the church, with over 100 works published.

His *Requiem*, 1992, was written in response to a long desire to compose a setting of the Latin Requiem Mass in a shape similar to that which Faure adopted, using the same names for the movement headings and the same soprano and bass soloists. The organ accompaniment enables the work to be used either liturgically or in concert. The gentle *Kyrie* and the sumptuous *Pie Jesu* are in vivid contrast to the intimidating *Libera me* and the *Dies Irae*, before serenity is restored in the peaceful *In Paradisum*.

Introit and Kyrie,
Offertory,
Sanctus,
Pie Jesu,
Agnus Dei,
Libera me, Domine
In Paradisum.

Sir Hubert Parry (1848 – 1918)

Parry is another prolific English composer, well-known for his tune *Jerusalem* (the famous setting to *And did those feet in ancient time*), his coronation anthem *I was glad* and his *Blest Pair of Sirens* (which we sang here last May).

The short motet *My soul, there is a Country* (words by Henry Vaughan) opens the cycle of *Songs of Farewell* written two years before his death. Influenced profoundly by the devastation of the first two years of the Great War, Parry's setting here looks forward with optimism and confidence to the peace which must follow, both in this world and the next.

*My soul, there is a country
far beyond the stars
Where stands a winged sentry
All skillful in the wars.*

*He is thy gracious friend
And O my soul awake!
Did in pure love descend
To die here for thy sake.*

*There, above noise and danger,
Sweet peace sits crowned with smiles
And one born in a manger
Commands the beauteous files.*

*If thou canst get but thither
There grows the flower of peace
The rose that cannot wither
Thy fortress and thy peace.*

*Leave then thy foolish rages
For none can thee secure
But One who never changes,
Thy God, Thy life, thy cure.*

INTERVAL

J S Bach (1685 – 1750)

Despite being orphaned at the age of 10, Bach's innate and prodigious musical genius led him to become Kapellmeister to the royal court of two German states before he applied in 1722 for the cantorship at St Thomas's, Leipzig. He was not successful, but the chosen candidate withdrew: so Bach was appointed (at the age of 38), having in the meantime composed and conducted his St John Passion there as evidence of his talent. He remained in Leipzig for the rest of his life, producing almost weekly cantatas for the Sunday services, as well as so many other supreme compositions.

Jesu Priceless Treasure (*Jesu meine Freude*, English translation by Catherine Winkworth) is one of his first works there. Written for the funeral of Frau Kees, wife of the court's Postmaster General, it is a Protestant sermon on death and dying. The odd-numbered movements, set on Crueger's beautiful 1683 chorale melody (which dominates the work) and the words of Johannes Franck (1618-77) are an adoration of Jesus in mystical terms. The texts of the even-numbered movements, from St Paul's epistle to the Romans, affirm that those who are 'in Christ' are exonerated of their sin and will never die.

Scored for five-part choir (SSATB), it is in the form of a symmetrical musical arch through whose eleven movements the two texts are alternately delivered. One of the most ambitious of Bach's motets, its apparent spontaneity belies both its structural complexity and the significant challenges it presents to the singers.

1 *Jesu, priceless treasure,
source of purest pleasure,
Truest friend to me,
Ah, how long I've panted,
and my heart hath fainted,
Thirsting, Lord, for Thee!
Thine I am, O spotless Lamb,
I will suffer nought to hide Thee,
Nought I am beside Thee.*

3 *In Thine arm I rest me:
foes who would molest me
Cannot reach me here.
Though the earth be shaking,
every heart be quaking,
Jesus calms my fear,
Fires may flash and thunders crash,
Yea and sin and hell assail me,
Jesus will not fail me.*

2 *So there is now, now, no condemnation
unto them which are in Jesus Christ,
Them who walk not by the flesh
corruptly,
But as the Spirit leads.*

4 *Thus then the law of the spirit of
life in Christ abiding
Now hath made me free from the law of
sin and death.*

5 *Death, Death, I do not fear thee,
though thou standest near me,
Grave, grave, I calmly spurn thee,
though to dust thou turn me!
Strong in hope and faith, rising up and
singing, I shall, heavenward winging
Soar, and vanquish death: soar,
and with the blest shall for ever rest!
He that reigns will rend my chains,
Earth may vanish, Heaven may sever,
God is God for ever.*

7 *Hence with earthly treasure,
Thou art all my pleasure,
Jesu, all my choice.
Hence, thou empty glory,
naught to me thy story,
Told with tempting voice.
Pain, or loss, or shame,
or cross shall not from
my Saviour move me,
Since he deigns to love me.*

9 *Fare thee well that errest,
Thou that earth preferest,
Thou wilt tempt in vain.
Fare thee well, transgression;
hence, abhorred possession;
Come not forth again.
Past your hour, O pride and power,
worldly life, thy bonds I sever,
Fare thee well for ever.*

11 *Hence, all fears and sadness,
For the Lord of gladness
Jesus enters in.
They who love the Father,
though the storms may gather,
Still have peace within.
Yea, whate'er I here must bear,
still in Thee lies purest pleasure,
Jesu, priceless treasure.*

6 *Ye are not of the flesh, but of the Spirit,
if in your hearts the Spirit abideth.
If Jesu's Spirit be not yours,
ye are not His.*

8 *If therefore Christ abide in you then is
the body dead because of transgression.
But the Spirit liveth
because of righteousness.*

10 *If by His Spirit, God that upraised
Jesus from the dead dwell in you,
He that raised Christ up from the dead
shall also quicken your mortal bodies
By His Spirit that dwelleth within you.*

Soloists
Hayley England – soprano
Jacqueline March – soprano
Jack Haworth – tenor

Beverley Manning **Organist**

Whilst at school in Kidderminster, Beverley Manning had organ lessons at Worcester Cathedral from David Willcocks and later Douglas Guest. Having gained the diploma of ARCO, he won an Organ Scholarship to Downing College, Cambridge, eventually becoming a pupil of George Guest at St John's College. He obtained the degrees of MA and Mus B at Cambridge and became a Fellow of the Royal College of Organists before becoming Director of Music at Canford School in Dorset. On retirement from teaching he took up the organ again, playing for visiting choirs at - amongst others -Chichester, Winchester and St Paul's Cathedrals.

Andrew Smetham **Conductor**

Andrew received his early musical education (piano and organ) in Wales. After first and higher degrees in the University of London he taught for 25 years in inner London comprehensive schools, starting in Wandsworth School (home of the then internationally famous Wandsworth Boys' School Choir) and where he was later headteacher for 10 years. In that capacity he was privileged to meet regularly with the choir's first two patrons, Benjamin Britten and Charles Groves, as well as to receive most of the leading conductors of the day when they came to the school to rehearse the choir prior to recordings and concerts throughout Europe. He sang a wide choral repertoire, studied choral training under Russell Burgess (assistant chorus master to the Philharmonia Chorus) and was an organist and choirmaster in London before moving to Wareham in 1985 to become headteacher of The Purbeck School, a post from which he retired in 2002. He has been musical director of Wareham Choral Society since December 2003.



Wareham Choral Society

Wareham Choral Society was established in Wareham nearly forty years ago and it is one of the founder members of the Dorset Guild of Singers. Conducted by Andrew Smetham, the choir is rehearsed for concerts held locally and with the Dorset Guild of Singers in the Wessex Hall, Poole.

New members for all voice parts are welcomed - no audition is required. If you enjoy singing and are free on Monday evenings, then why not give us a try!

Rehearsals are held on Monday evenings during the Autumn and Spring terms from 7 to 9pm in The United Reformed Church, Church Street, Wareham.

The Autumn Term starts on Monday 12th September 2005 when rehearsals begin for the next season.

Wareham Choral Society Christmas Concert

Dorset Guild of Singers concert May 2006 **Carmina Burana** and a new work by Peter Pope commissioned especially for the Guild.