

The Chantry Singers

present

A Seasonal Concert of Choral Music

Timothy Venvell - Conductor

Victoria Carlisle - Harp

Saturday, 29th November at 7.30 pm

The Church of St. Peter and St. Paul
ALBURY

Admission by programme £3.00

(Students and O.A.P.s £1.50)

in aid of the Albury organ fund

PROGRAMME

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| 1. Angelus ad virginem | 14 th century | arr. Willcocks |
| Coventry Carol | 16 th century | arr. Martin Shaw |
| As I outrode this enderes night | | Gerald Hendrie |
| 2. Carols for Children's Choir | | Michael Wild |
| 3. A Ceremony of Carols | | Britten |

INTERVAL OF TEN MINUTES

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| 4. Wexford Carol | Irish trad. | Rutter |
| Tomorrow shall be my dancing day | | John Gardner |
| The Blessed Son of God | | Vaughan Williams |
| 5. In dulci júbilo - three choral preludes | | J.S. Bach |
| 6. In dulci júbilo | | arr. Pearsall |
| I sing of a maiden | | Lennox Berkeley |
| A Child is born in Bethlehem | | Malcolm Archer |

1. The 14th century hymn *Angelus ad virginem* has been given a face-lift in this recent arrangement by David Willcocks. It tells of the coming of the Archangel Gabriel to Mary, to announce the birth of Jesus. The *Coventry Carol* is also of ancient origin. The words come from the 15th century Pageant of the Shearers and Tailors, and this tune was first heard in 1591. The carol is sung by the Women of Bethlehem just before Herod's soldiers come in to slaughter their children. The words of *As I outrode* are also traditional, but the musical setting was made by Gerald Hendrie, Professor of Music of the Open University, for the choir of King's College, Cambridge.

2. Michael Wild wrote the music and words for the *Children's Carols* which are a delightful addition to the repertoire. Each carol highlights a different aspect of the Christmas story, from the Shepherds to the Wise Men including holly and Christmas pudding on the way ! This evening piano accompaniment is used although string and percussion parts have also been written.

3. *A Ceremony of Carols* was completed in 1942 on board the Swedish cargo boat which brought Britten back to England. Its texts come mainly from the later middle ages, and a quasi-medieval atmosphere is suggested in the music by various things - the plainsong introduction, the ostinatos (repeated rhythmic figures) in the harp accompaniment, and the canonic writing in the voice parts. At the same time, the combination of high voices and harp brought forth from the composer some wonderfully imaginative textures.

Please turn over.....

4. The *Wexford Carol* is of Irish origin, and although this arrangement by John Rutter is quite sophisticated, it preserves the idiomatic folk harmony of the original. *Tomorrow shall be my dancing day* is another modern setting of traditional words, by John Gardner, who has written a number of modern hymns and carols. *The blessed son of God* is an extract from a larger choral work by Vaughan Williams, the Christmas Cantata *Hodie*. The words are by Miles Coverdale, after Martin Luther.

5. *In dulci jubilo* is an ancient melody, well-known to Christians in Bach's time. It is not surprising, therefore, to find several arrangements of it in his chorale compositions, and although the quiet version may not be by Bach, the other two certainly are, including the famous, impressive fantasia setting of the tune.

6. The choral setting, by Pearsall, makes full use of the varied textures possible from an eight-part choir, including various solo combinations. *I sing of a maiden* (15th century words) was commissioned for the Cambridge Hymnal in 1966. This evening finishes with another new carol, *A child is born in Bethlehem* by Malcolm Archer, organist of Bristol Cathedral.

NEXT CONCERT

Saturday 21st February 1987 8.00 pm
At Holy Trinity Church, Guildford

Rossini

La Petite Messe Solennelle

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