

NANTWICH AND DISTRICT CHORAL SOCIETY

SUMMER CONCERT OF ENGLISH MUSIC

SOPRANO — SARAH ATKIN
COUNTER TENOR — DAVID BURROWES
BARITONE — DAVID GARNER
ORCHESTRA LEADER — MORRIS SALEH
PIANO/CONTINUO — JOY ROBERTS
CONDUCTOR — EDWARD HEWISON

Saturday 6th July 1985

Brine Leas School, Nantwich.

The works by Vaughan Williams and Britten in the programme are products of the renaissance of British Music that has taken place in the twentieth century. Between the death of Purcell in 1695 and the beginning of the twentieth century British Music declined. No highly creative periods of composition appeared such as that in Purcell's time or the earlier Tudor and mediaeval periods. It was natural therefore that many twentieth century composers having no immediate tradition from which to develop should turn to these earlier periods in English music. The choice of works in the programme reflects these two aspects of British Music, separated in time but linked in inspiration and creativity.

PROGRAMME

SIMPLE SYMPHONY Op.4

Britten (1913-1976)

1. Boisterous Bourrée
2. Playful Pizzicato
3. Sentimental Saraband
4. Frolicsome Finale

For this early, delightful work Britten used material — mainly piano pieces — written when he was a boy and reworked for string orchestra. It was first performed in March 1934 in Norwich with the composer conducting. The Simple in the title refers to the lack of complexity. It is by no means easy to play.

COME, YE SONS OF ART

Purcell (1659-1695)

1. Overture
2. Come, ye sons of art - Solo and chorus
3. Sound the trumpet - Duet
4. Come, ye sons of art - Chorus
5. Strike the viol - Solo
6. The day that such a blessing - Solo and chorus

7. Bid the virtues - Solo
8. These are the sacred charms - Solo
9. See nature rejoicing - Duet and chorus

One of Purcell's duties towards the end of his life was to compose ceremonial odes for members of the royal family. Come, ye sons of art is a birthday ode written for Queen Mary in 1694. In spite of the mediocre verse Purcell has created a very fine work, the style of which ranges from the reflective to that of ceremonial splendour.

INTERVAL OF TWENTY MINUTES

FIVE TUDOR PORTRAITS

Vaughan Williams (1872-1958)

1. Ballad: The Tunning of Elinor Rummung - Solo and chorus
2. Intermezzo: My pretty Bess - Solo and chorus
3. Burlesca: Epitaph on John Jayberd of Diss - Chorus of men's voices
4. Romanza: Jane Scroop (her lament for Philip Sparrow) - Solo and chorus of women's voices
5. Scherzo: Jolly Rutterkin - Solo and chorus

The five movements are based on poems by the Tudor poet John Skelton, sometime rector of Diss in Norfolk. The work was first performed in Norwich at the Norfolk and Norwich Triennial Festival in September 1936. (Incidentally, another early work by Britten — Our Hunting Fathers — was performed for the first time in the same programme). It is Vaughan Williams' largest secular choral work. Skelton gives graphic portraits of the eccentricities of the character of each movement and Vaughan Williams seized on these images in the music with elaborate word painting which is sometimes subtle, sometimes naive reflecting well the mood of the words.