

Torrents In Summer, by Sir Edward Elgar (1857-1934) is the final chorus of his *King Olaf* cantata, based on Longfellow's epic poem. It encourages the faint-hearted to note how a river rises in dry weather simply because it has been raining miles away up in the mountains.

Finally, a true miscellany of items. **Il Est Bel Et Bon** (*He is handsome and kind*) is an earthy romp based on a conversation between two peasant women about their husbands. One of them rather surprisingly praises her man as being helpful around the house as well as a bit of a hunk. Among his many virtues, she says, is the fact that he feeds the chickens. Pierre Passereau (1509-1547) wrote "onomatopoeic songs" – this one is intended to imitate the chickens clucking away in the yard. Carl Orff (1895-1982) lived through turbulent times in Germany and his links with Nazi-ism were somewhat ambivalent. He was apparently happy to respond to the government's call for new German music, his most famous contribution being the hugely popular *Carmina Burana*. *Carmina Catulli*, written in wartime, was another cantata, this time based on the works of the Roman poet Catullus. It includes **Odi Et Amo** (*I Hate And I Love*), addressed to the poet's mistress, Lesbia, and describing the excruciating pain of their love/hate relationship. After the war, Orff managed to convince the denazification panels that he had been a member of the Resistance. **Hey Nonny No!** is a part-song by Dr Arnold Cooke (1906-2005), a Yorkshireman who studied under Hindemith in Berlin. Hindemith's influence underscored much of Cooke's work, including this whimsical piece: "Is't not fine to dance and sing When the bells of death do ring?". In complete contrast, and an unusually quiet and meditative conclusion to the programme, **Otche Nash** (*Our Father*) is the Lord's Prayer in the ancient Church Slavonic language used for the Russian Orthodox liturgy. The music of Anton Arensky (1861-1906) was heavily influenced by Tchaikovsky.

Parnham Voices is a small chamber choir formed in 2002, the singers coming from a wide area centred on Beaminster, Dorset. We sing all types of music for unaccompanied voices - medieval to modern, sacred and secular - including masses and motets, spirituals and folk songs, and evergreens from the '20s and '30s.

As well as concerts in Dorset, Somerset and Devon we sing at services and private parties - recent highlights include Sung Evensong at Salisbury Cathedral, carols at a Christmas drinks party and romantic songs at a Ruby Anniversary dinner.

Fine music can enhance any occasion - if you would like Parnham Voices to provide music at your event, be it a wedding, dinner, memorial service or fund-raising concert, please email pvc@alfx.com.

Parnham Voices

Soprano

Mandy Alford
Sarah Hardie
Vicky Holland
Sarah Ryerson

Tenor

Kenneth Dives
Brian Ridley
Kit White

Alto

Caroline Carless
Sheila Furse
Sue Roberts
Gill Sansom

Bass

David Baldwin
Colin Burnett
Tim Sansom
Colin Smith

Saturday 5th June 2010
Church of Our Lady and St Ignatius,
Chideock

Exultate Justi!

Parnham Voices
directed by John Mingay

Programme

Exsultate Justi	Viadana
Sicut Cervus	Palestrina
O Quam Gloriosum	Victoria
Dixit Maria	Hassler
Alma Redemptoris Mater	Palestrina
Voluntary No. VIII in B minor	Walond
Ave Verum Corpus	Byrd
O Nata Lux	Tallis
Hide Not Thou Thy Face	Farrant
O Lord The Maker Of All Thing	Mundy
Let Thy Merciful Ears	Mudd
O Sing Joyfully	Batten

Interval

When Daisies Pied	Macfarren
Sweet And Low	Barnby
Full Fathom Five	Wood
As Torrents In Summer	Elgar
Impromptu No. 1	Mee Pattison
Flute-A-Peal	Bruce-Payne
Il Est Bel Et Bon	Passerau
Odi Et Amo	Orff
Hey Nonny No	Cooke
Otche Nash	Arensky

We begin with a whistle-stop tour of continental Europe around 400 years ago. **Exsultate Justi** (*Shout For Joy, O Ye Righteous*) is Italian. Lodovico Grossi da Viadana (1560-1627) was a Franciscan friar and cathedral choirmaster from the Venice area. The words come from Psalm 33. Giovanni Pierluigi da Palestrina (1525-1594) was also an Italian but from near Rome on the other side of the country. He established and mastered an elaborate set of musical rules. **Sicut Cervus** (*Like As The Hart*) is an example of the rule that there should rarely be large intervals between notes in a musical phrase. One of Palestrina's pupils is thought to have been the Spaniard Tomás Luis de Victoria (1548-1611) who studied in Rome on a royal bursary before returning to his home country. **O Quam Gloriosum** (*O How Glorious*) reveals Palestrina's influence and adheres strictly to his rules. **Dixit Maria** (*And Mary Said*), describing Mary's response to the angel's visitation, is the work of Hans Leo Hassler (1564-1612). Hassler, a German, appears to have had a rather commercial outlook, frequently changing jobs to advance his position and career as well as being a successful instrument maker and music publisher. Finally, we return to Palestrina and **Alma Redemptoris Mater** (*Sweet Mother Of Our Redeemer*), liturgically the last hymn of the day to be sung during Advent and Epiphany, and widely held to be one of the composer's finest works.

And so to the Golden Age of church music back home in England. William Byrd (1543-1623), Thomas Tallis (1505-1585), Richard Farrant (1530-1580) and William Mundy (1530-1591) were all Gentlemen of the Chapel Royal, hand-picked to provide music for the monarch's private services. Byrd and Tallis both struggled to square their Catholic sympathies with their positions in the Church of England, but were held in such high esteem that they were granted special royal permission to continue publishing Latin motets like **Ave Verum Corpus** (*Hail, True Body*) and

O Nata Lux (*O Light Born Of Light*) despite English having been made the primary liturgical language. **Hide Not Thou Thy Face** is Farrant's version of Psalm 27:10. Unfortunately most of his musical legacy has been lost along with the output from his twin career as a playwright. **O Lord The Maker Of All Thing** is from the *King's Primer*, Henry VIII's new catechism to remove the saints and all things Latin. It is possible that Mundy composed it as a teenager during Henry's own lifetime. All we know about the composer of **Let Thy Merciful Ears** is that his name was Mudd! There was quite a dynasty of musical Mudds at the time, but our composer here is probably Thomas Mudd, a chorister at Peterborough Cathedral in 1619, who moved on to Lincoln, York and Durham during his career. He died in 1667. **O Sing Joyfully** is one of only a few known works by Adrian Batten (1591-1637), who for much of his career was a music copyist responsible for preserving the work of his more famous predecessors, such as Tallis.

We resume with four secular pieces, all Victorian and Edwardian settings of well-known English poems. The failing eyesight of Sir George Macfarren (1813-1887) meant that earning a living as a performer was impossible, so he turned to teaching and composing instead. **When Daisies Pied** originated as a song at the end of Shakespeare's *Love's Labours Lost*, in which the springtime return of the cuckoo serves only to remind husbands of the dangers of being supplanted in their wives' affections by the local contingent of carefree bachelors. Sir Joseph Barnby (1838-1896), whose career included important positions as director of music at Eton, conductor of the Albert Hall Choral Society and principal of the Guildhall School of Music, chose Tennyson's lullaby for **Sweet And Low**. Charles Wood (1866-1926), an Ulsterman who ended up as an eminent musical academic in Cambridge, wrote **Full Fathom Five** using words from Ariel's song in Shakespeare's *The Tempest*, describing a man lying thirty feet down on the seabed. The term 'sea change' originates from this song: 'Nothing of him that doth fade, But doth suffer a sea-change'. **As**