



# A Choral Recital by The Hythe Singers

Bach - Britten - Vaughan Williams - Mäntyjärvi - McDowall

Egham & District Music Club - 19th February - 3pm

United Church of Egham





# UPCOMING CONCERTS

**25  
MAR**

**Britten at 110**  
7:30pm, St. Mary's Thorpe

**"Shakespeare"**  
Strodes College, Egham

**8  
JUL**

**2024**

**Bach: St. Matthew  
Passion**

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to join our mailing list:

[www.thehythesingers.com](http://www.thehythesingers.com)

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**making  
music**

## **The Hythe Singers** (*Patrons – Cecilia McDowall, Richard Mothersill and Ben Spencer*)

### Soprano 1

Melanie Andriesma  
Ann Corfield  
Joan Hellyer  
Jo Ive  
Rebecca Scott-Sanders

### Alto 1

Viv Ambery-Smith  
Sarah Morris  
Elaine Sturman  
Clare Vardon  
Jenni Whiteside

### Tenor 1

Jason Crampton  
Tony Dowson

### Bass 1

Kiran Chatterjee  
John Saunders

### Soprano 2

Mary Morris  
Myra Owen  
Cathy Villiers  
Carolyn Walters

### Alto 2

Bridin Mills  
Chris Thomas  
Susi Thornton

### Tenor 2

David Moncur

### Bass 2

Daniel Brown  
Rüdiger Schack

**Accompanist: Berrak Dyer**

**Conductor: Emma Warren**

**Musical Director: Richard Harker**

### **Part 1**

#### **Lobet den Herrn** (BWV230)

**Johann Sebastian Bach** (1685-1750)

*Lobet den Herrn* is unique among Bach's motets in several important respects. First, it is the only one cast entirely in four parts. It is possible that the occasion for which it was performed — about which, like most of the other motets, we have no information at all — simply had a smaller budget, and thus fewer singers were available. Along similar lines, it is the only one with a truly independent continuo line. Usually the continuo's bass line simply doubles the lowest sung pitches. But here, the continuo moves on its own at several key locations. Some have taken these exceptional characteristics as evidence that Bach did not even compose this work. In fact, its documentation is somewhat questionable: its earliest source is a score, published in 1821, that claims to be based on the composer's autograph manuscript, which is now lost. Even that manuscript only bore an attribution to "Signor Bach," and there was no shortage of Bachs who were worthy composers. These questions, of course, do not have any effect on the music itself.

**Lobet den Herrn, alle Heiden,  
und preiset ihn, alle Völker!  
Denn seine Gnade und Wahrheit  
waltet über uns in Ewigkeit. Alleluja.**

Praise ye the Lord, all ye nations,  
and honour him, all ye peoples!  
For his grace and his truth  
have power over us for evermore.  
Alleluia.

#### **Two English Folksongs**

**arr. Ralph Vaughan Williams** (1872-1958)

The Dark Eyed Sailor; The Turtle Dove

#### **My Love Dwelt in a Northern Land**

**Sir Edward Elgar** (1857-1934)

#### **My Soul, there is a Country** (from "Songs of Farewell")

**Sir Charles Hubert Hastings Parry** (1848-1918)

**Komm, Jesu, Komm** (BWV229)**Johann Sebastian Bach** (1685-1750)

A double-chorus funeral motet, BWV 229 couches its sombre theme in music of surpassing tenderness and optimism, even gaiety. Alongside images of world-weariness, leave-taking, and deliverance, Paul Thymich's poem conveys a countervailing message of comfort and spiritual solace. Fully half of *Komm, Jesu, Komm* is devoted to a melodious meditation on the words *du bist der rechte Weg, die Wahrheit und das Leben*. Bach's setting, in lively 6/8 metre, is characterized by florid melismas, trills, and other quasi-operatic embellishments.

**Komm, Jesu, komm,  
Mein Leib ist müde,  
Die Kraft verschwindt  
je mehr und mehr,  
Ich sehne mich  
Nach deinem Friede;  
Der saure Weg wird mir zu schwer!  
Komm, ich will mich dir ergeben;  
Du bist der rechte Weg,  
die Wahrheit und das Leben.**

Come, Jesus, come,  
My flesh is weary,  
My strength doth fade  
e'er more and more,  
For now I yearn  
To reach thy stillness;  
This bitter path doth oppress me!  
Come, I'll offer myself to thee;  
Thou art the proper way,  
the true way and the true life.

**Drum schließ ich mich in deine Hände  
Und sage, Welt, zu guter Nacht!  
Eilt gleich mein Lebenslauf zu Ende,  
Ist doch der Geist wohl angebracht.  
Er soll bei seinem Schöpfer schweben,  
Weil Jesus ist und bleibt  
Der wahre Weg zum Leben.**

Thus to thy hands committing myself,  
O world, I say to thee, "Good night!"  
Though my life hastens to finish its course,  
Yet is my soul now well prepared.  
It shall hover beside its maker,  
For Jesus is and bides  
The proper path to true life.

**INTERVAL****Part 2****Deep River**arr. **Moses Hogan** (1957-2003)**A New Commandment****Robin Fenton**Two of **Four Shakespeare Songs** (1984)**Jaakko Mäntyjärvi** (b. 1963)

3: Double, Double Toil and Trouble ; 4: Full Fathom Five

**The Road Home** (2001)**Stephen Paulus** (1949-2014)

## **There is no Rose** (2021)

**Cecilia McDowall** (b. 1951)

Cecilia McDowall is universally acknowledged as a major contemporary composer and we are honoured that she is a patron of the Hythe Singers. *There is no rose* was commissioned by the Choir of King's College, Cambridge, for their 2021 Festival of Nine Lessons and Carols. On 18 October 2022, it was announced that this carol has been nominated for The Ivors Academy Ivor Novello Award in the choral category.

**There is no rose of such virtue  
as is the rose that bare Jesu:  
Alleluia**

**For in this rose containèd was  
heav'n and earth in little space,  
Res miranda** (A wonderful thing)

**By that rose we may well see  
that he is God in persons three,  
Pares forma** (Equal in form)  
**Gaudeamus.** (Let us rejoice)

**The angels sungen the shepherds to:  
Gloria Deo** (Glory to God)  
**Leave we all this worldly mirth  
And follow we this joyful birth  
Transeamus** (We pass over)

**There is no rose, no rose.**

Two of **Five Flower Songs** (Op.47 1950)

**Benjamin Britten** (1913-1976)

4: Evening Primrose - John Clare (1793 - 1864)

**When once the sun sinks in the west,  
And dew-drops pearl the Evening's breast;  
Almost as pale as moonbeams are,  
Or its companionable star,  
The Evening Primrose opes anew  
Its delicate blossoms to the dew;  
And hermit-like, shunning the light,  
Wastes its fair bloom upon the Night;  
Who, blindfold to its fond caresses,  
Knows not the beauty he possesses.  
Thus it blooms on while Night is by;  
When Day looks out with open eye,  
'bashed at the gaze it cannot shun,  
It faints, and withers, and is gone.**

5: Ballad of Green Broom - Anon

**There was an old man lived out in the wood,  
And his trade was a-cutting of broom, green broom,  
He had but one son without thought without good  
Who lay in his bed till 't was noon, bright noon.  
The old man awoke one morning and spoke,  
He swore he would fire the room, that room,  
If his John would not rise and open his eyes,  
And away to the wood to cut broom, green broom.**

**So Johnny arose and slipp'd on his clothes  
And away to the wood to cut broom, green broom,  
He sharpen'd his knives, and for once he contrives  
To cut a great bundle of broom, green broom.**

**When Johnny pass'd under a Lady's fine house,  
Pass'd under a Lady's fine room, fine room,  
She call'd to her maid: "Go fetch me," she said,  
"Go fetch me the boy that sells broom, green broom!"**

**When Johnny came into the Lady's fine house,  
And stood in the Lady's fine room, fine room,  
"Young Johnny" she said, "Will you give up your trade  
And marry a lady in bloom, full bloom?"**

**Johnny gave his consent, and to church they both went,  
And he wedded the Lady in bloom, full bloom;  
At market and fair, all folks do declare,  
There's none like the Boy that sold broom, green broom.**

## **Loch Lomond**

arr. **Robert Hanson** (1948-2019)

Dr Bob Hanson was musical director of the Hythe Singers from 2008 to 2015.

## **Unclouded Day**

arr. **Shawn Kirchner** (b. 1970)

### **Emma Warren** (Conductor)

Emma Warren is a freelance conductor and soprano, based in London. She currently holds a scholarship from the Royal Academy of Music, where she is studying for a postgraduate degree in Choral Conducting under Patrick Russill. Prior to this, Emma graduated with first class honours in Music from the University of Birmingham, where she majored in conducting and was mentored by Simon Halsey.

Alongside her role as Assistant Music Director of the Hythe Singers, Emma is in high demand as a deputy conductor, and has worked with many choral societies and chamber choirs across London and the surrounding area. She also assists at the London Symphony Chorus by leading warm ups; freelances as an Assistant Leader with the London Youth Choirs; and was recently appointed Music Director of the High Holborn Chamber Choir.

### **Berrak Dyer** (Accompanist)

Berrak Dyer studied at Guildhall School of Music and Drama and National Opera Studio. She works as a répétiteur and conductor with many companies in the UK including Opera Holland Park, Welsh National Opera and The Royal Opera House.

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**Britten at 110**

*The Hythe Singers Spring Concert*



**Jubilate Deo - Festival Te Deum - Flower Songs  
Missa Brevis - Rejoice in the Lamb - Hymn to St. Cecilia**

Saturday 25th March - 7:30pm - St. Mary's Church, Thorpe

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# Sing with the Hythe Singers

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