

Shepway Singers

Sop's: Jenny Bayford, Becky Berridge*, Hilarie Hill, Anne Johnson*, Belinda Lewis, Isolde Swinfin, Monica Titterton*

Mezzos: Ruth Golding*, Elizabeth Hopkin, Janet Hughes, Margaret Ritchie, Jane Spencer*, Bridget Wight

Tenors: Robert Aylward-Lopez*, Patrick Bayford*, Peter Bettley, Timothy Hill, Brin Hughes, Rodney Ricketts*

Basses: Robert Dennis, Duncan Lord*, Roger Parker, Tim Parsons*, Kenneth Tee, John Wright*, Simon Wright

Conductor Berkeley Hill

* Not singing today.

The Shepway Singers, based in Hythe, is a choral group formed (under another name) in the mid-1970s to perform choral music requiring about twenty singers. Some five concerts are given each year, usually in response to invitations from various parts of Kent. The Singers' range of pieces extends from 15th Century church music to the contemporary and includes both sacred and secular, obscure and familiar. Though specialising in *a cappella* pieces, the repertory includes works written for organ or piano accompaniment. In 2010 three performances of the *St Mark Passion* by Charles Wood were given in the weeks before Easter, and a concert performed in November containing music by composers with names beginning with B (Britten, Bach, Bruckner etc.). In April 2011 the Shepway Singers sang an Evensong in Canterbury Cathedral.

The Shepway Singers have also performed with professional orchestras where the composers had this size of choir in mind. J S Bach's *Mass in B minor*, Handel's *Messiah* and choral works by Scarlatti and Pergolesi have been presented in recent years.

**St Mary the Virgin Church,
Willesborough**

**From the
Sublime
to the
Ridiculous**

***Shepway
Singers***

8.00 Friday 15 June 2012

From the Sublime

Tomás Luis de Victoria (1548 – 1611)

Motet 'O quam gloriosum' *O how glorious is the kingdom wherein the saints dwell.*

Victoria was born in Spain (Avila) but spent twenty years from 1565 in Rome, later returning to Madrid where he directed the music at an important and well-endowed convent. His music is typified by passionate expressiveness. Much was published during his lifetime, and was particularly influential in Latin America. This motet appeared in 1572 and was intended for use on the Feast of All Saints.

Edwardian Choral pieces (1910)

Music by Sir Charles Villiers Stanford (words by Mary E Coleridge)

- My heart in Thine
- The Blue Bird

T L de Victoria (1548 – 1611) Mass 'O quam gloriosum'

Victoria's mass takes themes from the earlier motet. This form of 'parody' was common at the time and among earlier composers, with on occasion themes being taken from popular secular songs.

- Kyrie
- Gloria

Folksongs

- Farmer's boy (arr. Vaughan Williams)
- Blow the wind southerly (arr. W G Whitaker)
- Danny Boy (arr. Michael Lewis)
- Lass of Richmond Hill (arr. Lewis)

Choral dances from the opera by Benjamin Britten 'Gloriana' (words by William Plomer)

These short 'courtly dances' are taken from Britten's opera *Gloriana* (the name by which Elizabeth the First was popularly known). It was composed to mark the coronation of Queen Elizabeth II in 1953 and depicts the relationship between the first Queen Elizabeth and the Earl of Essex, Our present Queen is said to have been disappointed by the opera, which presents the first Elizabeth as a sympathetic, but flawed, character motivated largely by vanity and desire. Sixty years into the Second Elizabethan era, revivals have shown its true musical worth.

- Time
- Concord
- Time and Concord
- Country Girls
- Rustics and Fishermen
- Final Dance of Homage

.....to the Ridiculous

- Home sweet home – Henry Bishop (arr. Bob Chilcott) (p46)
- I do like to be beside the seaside – John Glover-Kind (arr. Andrew Carter) (p48)
- Rejection – John Gardner (p121)
- Teddy bears' picnic – John Bratton (arr. Carter) (p142)
- Two for the price of one – Trad. (arr. Carter)