

OLDHAM CHORAL SOCIETY

Conductor: Nigel Wilkinson
Accompanist: Angela Lloyd-Mostyn

Sat. Dec. 18th [7.30pm] in OLDHAM PARISH CHURCH

Our popular family Christmas Celebration
With the award winning Oldham Band (Lees)
An evening of seasonal favourites including carols for all.
All tickets £7.50 – from members, or on the door.

Saturday April 16th 2011 [7.30pm]

Mendelssohn's epic oratorio

"Elijah"

in the

Royal Northern College of Music

Concert Hall

(With the East Lancs Sinfonia)

With Camilla Roberts (Soprano)

Ann Taylor (Mezzo)

Sipho Fubesi (Tenor) and Darren Jeffery (Bass) as Elijah

For booking details see page 13



Sunday June 19th [7.30pm] - at
the MIDDLETON ARENA
A Gilbert & Sullivan Double Bill:
IOLANTHE &
THE PIRATES OF PENZANCE

With the
National Festival Orchestra
and
a cast of G & S specialists led and
narrated by Donald Maxwell

With Sarah Helsby-Hughes (Soprano),
Kathleen Wilkinson (Mezzo)
Nick Sales (Tenor) and Philip Hindle (Baritone).



Oldham
Choral
Society



Carl Orff:
Carmina Burana

Karl Jenkins:
The Armed Man
(Choral Suite)
and other works to
commemorate the
70th anniversary of
"The Battle of Britain"

With
Zoë Milton-Brown (Soprano)
Phillip Joll (Baritone)
Nick Hardy (Tenor)
and the East Lancs Sinfonia
Conductor: Nigel Wilkinson

Sunday Nov 21st 2010 at the MIDDLETON ARENA

OLDHAM CHORAL SOCIETY

PATRON: Jeffrey Lawton **CHAIRMAN:** Fred Jones
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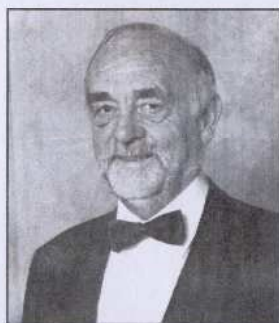
Promotions Group :

Sue Howard, (Chair), Jill Bromley, Laurie Croft, Jo Dewhurst, Margaret Hood, Philip Johnson, Fred Jones, Ken Lewis, Judith Longley, Stuart Longley, Maggs Morgan, John Price, Helen Taylor.

LIFE MEMBERS

Vera Craig, Eva Dale, Alan Mellor, Nancy Murphy, Joyce Ogden,
Peter Quan, Hilda Rosebury, Eric Youd

John Williams RIP - We are very sorry to have to record the recent passing of John Williams after a short illness. John was an extremely reliable member of the baritone section; a fine singer, a good musician and a true gentleman. He will be sorely missed. We extend our deepest sympathy to his family.



A MESSAGE FROM THE CHAIR

I would like to take this opportunity to offer you a warm welcome to the Arena for what promises to be an exciting evening. Preparing the two very different works for tonight's concert has been very interesting and challenging for the choir. "The Armed Man" was very well received by members and audience alike when we sang it a while ago, and the Suite from it has revived our interest in the work. It is to be treated as part of a 70th Anniversary "Battle of Britain" commemoration, and will stand alongside items by the orchestra and soloists – giving the choir a rare treat, in being able to sit, listen, and enjoy!

"Carmina Burana", never previously performed by the choir, is another favourite with some choir members, although some of the words, written as they are in basic Latin and German, are a little "strong" for the more delicately-minded members! Still, there are plenty of good tunes, and I'm sure you'll enjoy tonight's concert.

I hope to be able to welcome you to our Christmas Concert on 18th. December in Oldham Parish Church. Tickets are available tonight in the Foyer – oh, and good luck in the Raffle!

Fred Jones – Chairman.

OLDHAM CHORAL SOCIETY AUTUMN CONCERT 2010

With Soloists:

Zoë Milton-Brown (Soprano)
Phillip Joll (Bass-Baritone) Nick Hardy (Tenor)
The Children of Boarshaw School (Middleton)
(Trained by Helen Taylor)
The East Lancs Sinfonia
(Leader: Pia Oliver)

Conductor: Nigel Wilkinson

Part 1

"REFLECTIONS ON WAR AND PEACE" A 70th Anniversary Commemoration of "The Battle of Britain"

March: Aces High from "The Battle of Britain" – film version
(Ron Goodwin arr. NW)

The hymn before action from "The Armed Man" (Jenkins)

"Sound an alarm" from "Judas Maccabaeus" (Handel)

Sung by Nick Hardy "L'homme armé" from "The Armed Man" (Jenkins)

Kyrie eleison from "The Armed Man" (Jenkins)

Sanctus from "The Armed Man" (Jenkins)

Benedictus from "The Armed Man" (Jenkins)

"How beautiful are the feet of them that preach the gospel of peace"
from "Messiah" (Handel) *Sung by Zoë Milton-Brown*

Agnus dei from "The Armed Man" (Jenkins)

"God shall wipe away all tears" from "The Armed Man" (Jenkins)

Spitfire Prelude (William Walton)

INTERVAL 15 minutes

Part 2

Carl Orff: Carmina Burana

For a complete list of musical numbers - see page 9

Replaced by
Charlotte Coates ex RNCM

Zoë Milton-Brown - Soprano

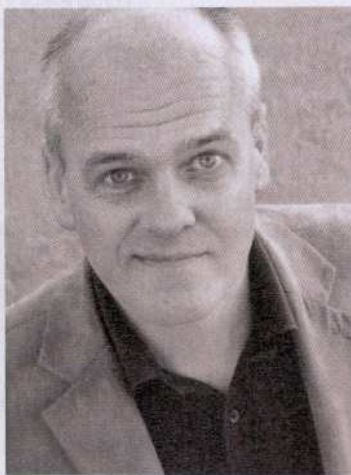
Born in South Wales, Zoë read English at Christ's College, Cambridge, where she was a choral scholar, before winning an entrance scholarship to the Royal Northern College of Music where her postgraduate studies were generously supported by the Fenton Arts Trust. She has performed in masterclasses with Philip Langridge, Dennis O'Neill, Anne Williams-King and Patricia MacMahon and, earlier this year, was a finalist in both the RNCM Concerto Competition and Elizabeth Harwood Prize.

Operatic engagements include Angelica Orlando in the Ryedale Festival, Susanna *Le Nozze di Figaro* (Opera Festival Utrecht, Netherlands), Zerlina *Don Giovanni* and Papagena *Die Zauberflöte* (Opera Project) and, in concert performances, Gilda *Rigoletto* with Birmingham Chamber Orchestra. For the RNCM Zoë appeared as Vitellia *La Clemenza di Tito* and, in opera scenes, as Nedda *I Pagliacci*, Blanche de la Force *Dialogues des Carmélites*, *Giulietta I Capuleti e i Montecchi* and Blanche DuBois in André Previn's *A Streetcar Named Desire*. Most recently, Zoë appeared as Fiordiligi *Così fan Tutte* in the Mananan Opera Festival and covered the role of Margiana in Cornelius' *Barber of Baghdad* for Buxton Festival Opera. Concert engagements include Mozart's Requiem in the Matthias Church, Budapest, Strauss' Vier Letzte Lieder, Mozart's Missa Brevis K.258 (Buxton Festival BBC Broadcast), Haydn's Creation, Barber's Knoxville in the RNCM Concert Hall and, as part of the New Music North West Festival, Gary Carpenter's Closing Time. Earlier this year, Zoë performed Alan Williams' song cycle *12 Storeys High* in the Bridgewater Hall (BBC 'Ink Still Wet Series') and was a soloist in Alexander Goehr's *Sing Ariel* in the Wigmore Hall. Forthcoming engagements include Rutter's Magnificat in Liverpool Cathedral, further performances of *12 Storeys High* in the Royal Exchange Theatre, Manchester and the National Theatre, London and recitals in Manchester, Oxford and Liverpool in addition to a series of appearances with the Band of the Royal Air Force Regiment.



Nick Hardy - Tenor

Nick comes from Liverpool and trained at the Royal Academy of Music. As a chorister he has worked for English National Opera, Welsh National Opera, Scottish Opera, Wexford International Festival Opera, Buxton Festival Opera, Edinburgh International Festival and Civit Hills. As a soloist he has appeared for Scottish Opera in *Der Rosenkavalier*, (1st Footman), *The Two Widows*, (a fragment of Tonik's role), *Manon*, (Vendor - pipes), *La fanciulla del West*, (Joe), and *Katya Kabanova*, (Tikhon - cover). For Buxton Festival Opera he covered the title role in Offenbach's *Bluebeard*, for European Chamber Opera he has sung in an Opera Gala and for Heritage Opera he sang Nemorino in *L'elisir d'amore*. For local non-professional companies, mainly in the north-west, he has sung 30 major roles, and for choral societies throughout the UK he has sung many tenor roles in oratorio, most especially Verdi's *Requiem* and Elgar's *The Dream of Gerontius*.



Phillip Joll - Baritone

Phillip Joll made his American debut as Donner in Wagner's *Das Rheingold* at the Metropolitan Opera. At Seattle Opera, he made his debut as Wotan in the 2000 preview of *Das Rheingold* and *Die Walküre*. The Welsh baritone returned in 2001 as Wotan/The Wanderer in Wagner's *Ring*. At Welsh National Opera, his many roles include Wotan in the company's first *Ring* (which was also performed at Royal Opera Covent Garden), Kurwenal in Wagner's *Tristan und Isolde* (recorded for Decca), the title role in Verdi's *Rigoletto*, Amfortas in Wagner's *Parsifal* (recorded for EMI), the title role in Verdi's *Simon Boccanegra*, Barak in Richard Strauss's *Frau ohne Schatten*, Jokanaan in Richard Strauss's *Salome*, the title role in Berg's *Wozzeck*, and Tonio in Leoncavallo's *Pagliacci* (recorded for television). Elsewhere in Europe, he has appeared at opera companies in

London (English National Opera and the Royal Opera), Edinburgh, Munich, Paris, Turin, and Amsterdam, among others. Other recent appearances for Joll include Wotan/The Wanderer at Oper der Stadt Köln, *Boccanegra* at Badisches Staatstheater, Jokanaan at Opera North, and Sharpless in Puccini's *Madama Butterfly* at San Francisco Opera.

Phillip most recently sang with the Oldham Choral Society, alongside his partner, Italian mezzo-soprano Emanuela Barazia, in the Verdi Requiem in Chester Cathedral in the autumn of 2008.

**PATRONS To be a patron of the choir please contact:
Mrs Sylvia Andrew on 0161 626 4032 01706**

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If you would like to sing
with the choir
visit our website:
www.oldhamchoral.org.uk
or contact:
Fred Jones
on
0161 205 4638

Rehearsals are held
every Monday evening
at
7.20pm
at the
New Baptist Church
Oldham

We are particularly keen
to welcome
BASS / BARITONES
but:
Membership is currently
open to
ALL voice types.

We aim to sing /
promote quality choral
works with first class
soloists and
professional
orchestral
accompaniment

Annual membership
fee is low

We are a very
welcoming and sociable
organisation

YOU COULD BE A
PART OF OUR
EXCITING FUTURE

FUTURE PROGRAMME

SATURDAY DECEMBER 18th
Our Annual Family Christmas Celebration
with Oldham Lees Band
In Oldham Parish Church at 7.30pm

SATURDAY APRIL 16th 2011
Mendelssohn's epic music drama
"Elijah"
At the Royal Northern College of Music
See separate advert

SATURDAY JUNE 4th / SUNDAY JUNE 5th
2011 "Elijah"
in Wexford Opera House and Waterford

SUNDAY JUNE 19th 2011
Here at the Arena
GILBERT & SULLIVAN GALA PLUS

NOVEMBER 2011
"GLORIA!"
(Date / venue to be confirmed)
Karl Jenkins: Gloria and Poulenc: Gloria

APRIL 2012 at the RNCM
Bach: St Matthew Passion

JUNE 2012 at RNCM
Wallace: Maritana - Concert version

NOVEMBER 2012
Rutter: Mass for the Children and Fauré: Requiem

APRIL 2013
Mozart: Requiem and Durufié: Requiem

Karl Jenkins: The Armed Man - A 10th Anniversary Celebration

The Armed Man, is subtitled "A Mass for Peace". It was commissioned by the Royal Armouries Museum for the Millennium celebrations, and to mark the museum's move from London to Leeds. It was dedicated to victims of the Kosovo crisis. Like Benjamin Britten's War Requiem before it, it is essentially an anti-war piece and is based on the Catholic Mass, which Jenkins combines with other sources, most notably the fifteenth century French folk song 'L'homme armé', ('The armed man'). Guy Wilson, then master of the museum, selected the texts. In addition to extracts from the Ordinary of the Mass, and 'L'homme armé', the text incorporates words from other religious and historical sources, including the Islamic call to prayer, the Bible (e.g. the Psalms and Revelations), and the Mahabharata. Writers whose words appear in the work include John Dryden, Rudyard Kipling, Alfred Lord Tennyson, Jonathan Swift and Sankichi Toge, who survived the Hiroshima bombing but died some years later of leukaemia.

It was written for SATB choir with soloists (including a Muezzin), and a symphonic orchestra. It was premiered at The Royal Albert Hall, London on April 25th, 2000, performed by The National Youth Choir of Great Britain and the National Musicians Symphony Orchestra with Julian Lloyd Webber as the cello soloist, and conducted by Grant Llewellyn.

The Armed Man charts the growing menace of a descent into war, interspersed with moments of reflection; shows the horrors that war brings; and ends with the hope for peace in a new millennium, when "sorrow, pain and death can be overcome". Jenkins' choral suite taken from the full work provides the basis for the first half of our concert.

June 2011 Choir Tour to South East Ireland

On June 2nd 2011 the choir depart for Ireland where we will link up with the Wexford Sinfonia to present two performances of Mendelssohn's "Elijah".

On Saturday June 4th we will perform "Elijah" in the new state of the art Opera House at Wexford, and the following evening we will be repeating the concert in Waterford. We will also link up in the Sunday morning to sing Mass with the City of Waterford Brass in the magnificent setting of Waterford Cathedral.

Our previous visit to this region was a tremendous success, and we look forward to repeating this. If there are any singers who are interested in joining us for this exciting project, please contact us. [Wives, husbands etc. are also invited to join us].



For further details contact
any choir official.

For all information about
the choir visit our website

www.oldhamchoral.org.uk



Part 1 "REFLECTIONS ON WAR AND PEACE"

A 70th Anniversary Commemoration of "The Battle of Britain"

2010 marks the 70th anniversary of "the Battle of Britain", arguably the most significant conflict of the 20th Century. What could defeat for the RAF have meant for the future history of Europe?

"Never in the field of human conflict was so much owed by so many to so few" (Winston S. Churchill)

In the first half of our concert we commemorate the victory of "the few" in music, as we reflect on images of "war and peace".

The march "**Aces High**", which begins our evening, was written for the 1969 film "The Battle of Britain" by Ron Goodwin, who also wrote the music for "633 Squadron" and "Where Eagles Dare". Oldham born, Sir William Walton composed the original film score, but the American directors

felt that it was too short and brought in Goodwin, who was a leading composer of film / light music, to take over. In the end only two short extracts of Walton's original score featured in the final cut, (during "the battle in the air"). Goodwin's music is generally considered to be inferior to Walton's, but it encapsulates the atmosphere of the film perfectly. The "**Aces High**" march accompanies the lengthy opening sequence in the film, depicting a Luftwaffe general's inspection of a Heinkel squadron. Despite its origin, (a representation of a tyrannical threat to democracy), and the music, which is in the style of a Prussian military march, the music has become a popular British patriotic tune, like the Dambuster's March, and is frequently played at military parades / celebrations etc.

Walton had already written the memorable score for the 1942 film "**The First of the Few**", directed by and starring Leslie Howard, which relates the story of R.J. Mitchell's development of the spitfire fighter. **The Spitfire prelude** taken from this film makes an appropriate conclusion to this commemoration.

"**The Armed Man**" was commissioned by The Royal Armouries (Leeds) to mark the millennium. It is described as "A Mass for Peace". The complete work runs for just over an hour and includes a wide variety of musical styles and texts.

Karl Jenkins, the composer, also sanctioned a **choral suite** which includes about 30 minutes of the music. We are including this suite in our programme. Four of its movements are settings of the Catholic Mass: **Kyrie eleison, Sanctus, Benedictus** and **Agnus dei**, and there is also the setting of Rudyard Kipling's poem "**The earth is full of anger**".

We have also added the final chorale, '**God shall wipe away all tears**', from the full version, with its message of hope and consolation.

Finally in this commemoration we include two famous solos by Handel written in the 1740s. These two settings of Biblical text are as relevant now as they were back in the 18th century. A time when, as throughout the history of the Western world, the tragic consequences of man's inability to live at peace with his fellow man were all too apparent. Most of Europe was at war over the Austrian Succession, and Britain was at war against Spain. Within the "United" Kingdom itself there was internal strife, with Scottish factions remaining loyal to the Jacobite, (Catholic), cause. Indeed Handel's "**Judas Maccabaeus**" was seen as an allegory, celebrating the slaughter of the Jacobites by the English at Culloden in 1746.

Part 2 – Carmina Burana

Fortuna Imperatrix Mundi (Fortune, Empress of the World)

1. O Fortuna (Choir) – *O fortune!*
2. Fortune plango vulnere (Choir) – *One person's good luck is another's misfortune.*

I. Primo vere (In Springtime)

3. Veris leta facies (Choir) - *The joyous face of Spring turns to the world*
4. Omnia sol temperat (Baritone) - *All things are tempered by the Sun*
5. Ecce gratum (Choir) – *Behold, the long awaited spring returns*

Uf dem anger (On the Lawn)

6. Tanz (Dance for orchestra)
7. Floret silva nobilis (Choir) – *The noble woods are erupting with flowers and leaves*
8. Chramer, gip die varwe mir (Choir) - *Shopkeeper, give me colour to paint my face red, so that I might attract the boys.*

9. Reie [Round dance for Orchestra]

- a) Swaz hie gat umbe – *The maidens dance round and round in circles*
- b) Chume, chum, geselle min - *Come, come my love, I long for you*
- c) Swaz hie gat umbe - *The maidens dance round and round in circles*

10. Were diu werlt alle min [Choir] - *If the whole world were but mine*

II. In Taberna (In the Tavern)

11. Estuans interius (Baritone) – *I am so angry, but drink makes me feel better!*
12. Olim lacus colueram (Tenor) – *Song of the roasted signet - When I was a swan, I swam on lakes, I was beautiful. Now I am burning to a cinder.*

13. Ego sum abbas (Baritone with chorus) – *I am the abbot of Cockaigne, and my companions are all drunkards. They have stripped me of all my clothes. Wafna! (Woe!)*

14. In taberna quando sumus (Male chorus) – *In the tavern we drink and gamble*

III. Cour d'amours (The Court of Love)

15. Amor volat undique (Children's chorus with soprano) – *Love flies everywhere*
16. Dies, nox et omnia (Baritone) – *Day, night and everything is against me*
17. Stetit puella (Soprano) – *A girl stood in a red tunic*
18. Circa mea pectora (Baritone and choirs) – *My heart sighs for your beauty*
19. Si puer cum puellula (Male chorus) – *If a boy and a girl are left alone in a room, happy will be their coupling.*

20. Veni, veni, venias (Double chorus) – *Come, come, O come – do not let me die*

21. In truitina (Soprano) – *My feelings are torn between lascivious love and modesty, but I choose the former.*

22. Tempus est iocundum (Choirs, soprano and Baritone) – *This is the joyful time*

23. Dulcissime totam tibi subdo me! (Soprano) - *Gentle one! I give myself to you totally*

Blanziflor et Helena

24. Ave formosissima – (Choir) - *Hail to the most beautiful one*

25. O Fortuna (Choir) - *O Fortune!*

A BRIEF HISTORY OF CARMINA BURANA



Born in 1895 into an upstanding Munich family of officers and scholars, Orff had established himself as a significant figure in the small but important modernist musical oasis in otherwise conservative Munich, the League for Contemporary Music, but as an artist, the odds seemed stacked against him when the Nazis came to power. As a representative of the "avant-garde" it would have been expected that the composer would become yet another victim of the Third Reich's oppressive cultural policies. Like many other artists of the time, Orff was considered a 'leftist'. He had many Jewish friends, including Kurt Weill and the poet Franz Werfel, and collaborated extensively with well-known Marxists like

Brecht. There is also evidence that Orff was a quarter Jewish, a fact that could only have added to his insecurities. Recognising the precariousness of his status in the new Germany, he tried to establish his loyalty to the Nazi regime. Cynically choosing to forget all associations with Jewish, leftist, or modernist artists, Orff emphasised his hatred of jazz music and the atonality of Schoenberg and his disciples, and emphasised his own sincere and deep-seated appreciation of folk music. Awarded a job composing music for schools, he developed his theories on music pedagogy, trying to integrate his ideas into the music policies of the *Hitlerjugend* (Hitler Youth), sometimes tailoring them specifically to Nazi demands.

Carmina Burana was premiered in Frankfurt in 1937 to great success. It was originally staged, with dancing and mime accompanying the music, but despite Orff's increasing contacts with Nazi officials, the premiere was met with a stinging critique by the influential Nazi musicologist Hans Gerigk. According to Gerigk, *Carmina Burana* suffered from a 'mistaken return to primitive elements of instrumentalism and a foreign emphasis on rhythmic formulae'. For most, such a damning review would have signalled the end of the piece, if not of the career of the composer. However, his positive contacts with high-ranking figures, and the sheer popularity of the piece with the public, gradually transformed it into a hit. Despite its exotic sounds and sexual themes, the piece came to be perceived as 'a celebration of the power of an uninterrupted life instinct' and its elemental melodies and rhythms were said to bear witness to 'the indestructible and always re-emerging power of the ways of the common people'.

Several performances were repeated elsewhere in Germany, and it became the most famous piece of choral music composed in Nazi Germany. Following this success, Orff found a comfortable place for himself within the Party machinery, consistently appeared at Reich events, and was the willing recipient of a Nazi state subsidy.

Orff wrote the following letter to his publisher, Schott Music: "Everything I have written to date, and which you have, unfortunately, printed, can be destroyed. With *Carmina Burana*, my collected works begin."

After the war Orff was forced to appear before a de-nazification tribunal. Aided by a sympathetic American, he was exonerated. He claimed that he had been a founder member of the "White Rose" resistance movement, which had been organised by his close friend Kurt Huber. This was not true. In fact, he had never had any involvement with the group, and when Huber was arrested and executed for his activities in 1943 he refused to intervene. According to Huber's wife, she begged Orff to use his influence to help her husband, but Orff denied her request. If his friendship with Huber came out, he told her, he would be "ruined". Huber's wife never saw Orff again. Wracked by guilt, Orff would later write a letter to his late friend Huber, imploring him for forgiveness.

Carmina Burana - The Text

The text for *Carmina Burana*, (Songs of the Beuren), is taken from a collection of medieval, secular Latin poetry that was discovered in 1803 at the monastery of Benediktbeuren near Munich. It dates back to the 12th century. The poetry was written by the goliards, a diverse group of wandering scholars, students, clerics, poets, and performers who flourished from the 10th to 13th centuries. They are often erroneously supposed to have been a religious order, an idea which arises from their satiric order of St. Goliath, the fictitious patron saint of debauchery. The actual word goliard may derive from the old French and means "big mouth," an apt description for a group which earned food, drink and lodging from their poetry. Although the goliards were initially tolerated and even protected, their multiplying numbers eventually turned into a plague of beggars, and their irreverence provoked an increasingly conservative church hierarchy, which began suppressing the movement. There is little reference to the goliards after the 13th century.

Their poetry was meant for immediate entertainment and deals with fate and fortune, love and sex, drinking and gambling. An indication that 12th century concerns were not that different from our own! Because the poetry was meant to be readily understood, it was written either in vernacular Latin (rather than church Latin) or in medieval French or German. The poetry is often satiric or humorous, and neither secular nor ecclesiastical authority is spared. There are many allusions to well-known classical tales as well as contemporary events. Some of the poetry is bawdy and filled with delicious double entendres. The overall theme of the collection is that, in both life and love, man is the pawn of capricious fate. The frontispiece of the manuscript is illustrated with a Wheel of Fortune, a common medieval motif. Figures at the cardinal points of the wheel are labelled: I reign, I have reigned, I have no reign, and I shall reign again.

For *Carmina Burana*, Orff selected 24 poems which he grouped into thematic categories. The piece opens with **Fortuna, Imperatrix Mundi**, (Fortune, Empress of the World), which introduces images of the capriciousness of fate and the Wheel of Fortune.

The next section, **Primo vere** (Springtime), contains poems dealing with the arrival of spring, when men's (and women's) fancies turn toward romance. A subsection, **Uf dem anger** (On the lawn) is a series of dances.

The next section, **In taberna**, (In the tavern), contains the most ribald poetry, and includes the famous song of the roasted signet and one of the great drinking songs of all time.

The final section, **Cours d'amour**, (The Court of Love), represents a long and sometimes circuitous journey toward amorous bliss. It concludes with a reprise of the opening **O Fortuna** chorus, as the Wheel of Fortune continues to turn full circle.



The Music of Carmina Burana

There are many composers who are famous for a single work, but few of those works have achieved the iconic status of Carl Orff's *Carmina Burana*. Its opening section is well known to millions who will not even have heard of its composer, and will be totally unaware of its origins.

Along with the "Hallelujah" chorus it must nowadays be the most immediately recognisable of all choral works.

It is a rather unlikely fate for a man far better known as an innovative and influential educator than as a composer.

Carl Orff (1895-1982) spent much of his life in his native Munich. He came from a musical family and began studies at the age of five. He briefly studied at the Academy of Musical Arts in Munich, but was dissatisfied with his teachers, and he was largely self-taught as a composer. While recovering from wounds sustained during World War I, he began to



study the music of the 16th and 17th centuries, especially that of Monteverdi. This began a lifelong fascination with not only music of that period, but also with ancient texts. He also developed a lifelong fascination with the theatre.

Orff developed a theory that music was founded on rhythm and movement, and stressed improvisation based on fixed rhythmic patterns. He made extensive use of percussion instruments, many of which he developed himself and which are still used today as "Orff instruments." His theories and exercises were published in a massive five-volume 'Schulwerk', subtitled 'Music for Children'. His ideas about music education were extraordinarily influential, giving rise to a world-wide educational movement.

Orff's music for *Carmina Burana* reflects much of the theory he developed in his *Schulwerk*. The music is highly rhythmic and features not only an extensive percussion section but also occasionally percussive use of the text. Harmonically, he pares his music down to its essential elements. The choral parts are all homophonic and largely consist of unison singing or lines harmonized in thirds. They are set above orchestral parts which feature rhythmic or harmonic ostinatos. Orff composes in short musical phrases, and each section may have several distinctive phrases which repeat with each subsequent verse. While the overwhelming feeling is one of rhythmic energy, there is considerable variation in the treatment of the different poems, and Orff also displays a wonderful melodic inventiveness. The rhythmic complexities of *Carmina* and the shimmering orchestration clearly show the influence of the Russian, Igor Stravinsky. In particular, Stravinsky's early cantata, 'Les Noces' (The Wedding). Rhythm for Orff, as for Stravinsky, is often the primary musical element.

Some of the solo arias pose bold challenges for singers: the only solo tenor aria, *Olim lacus colueram*, must be sung almost completely in falsetto to demonstrate the suffering of the character (in this case, a burning swan). The baritone arias often demand high notes not commonly found in baritone repertoire, and parts of the baritone aria *Dies nox et omnia* must be sung in falsetto: a unique example in baritone repertoire. Also noted is the solo soprano aria, *Dulcissime* which demands extremely high notes. Orff intended this aria for a lyric soprano, not a coloratura, so that the musical tensions would be more obvious.

BOOKING DETAILS FOR FORTHCOMING EVENTS

Tickets for our **Christmas Concert on Saturday December 18th** - priced just £7.50, are available this evening at the desk in the foyer; can be obtained from any member of the choir; or can be purchased on the door
Telephone reservations: 01457 875 221 (The ticket secretary).

This concert is becoming an unmissable highlight of the Christmas season. One of Britain's leading brass bands join us in the ambient setting of Oldham Parish Church for an evening of Christmas favourites including carols for all.

ON APRIL 16th we will be performing Mendelssohn's "Elijah" at the Royal Northern College of Music

Whilst this is a little further away from Oldham than our usual venues, it is a vastly superior facility, and it should provide a much improved experience for our audience.

Every seat has a perfect view and is comfortable. All members of the choir and audience are clearly visible from every viewpoint, and the acoustics are superb.

There is good parking, disabled access, plenty of toilets and a licensed bar.

We hope that all our regular supporters will join us for what we hope will be a memorable performance.

Ex-RNCM student, and now internationally acclaimed opera star, **Darren Jeffery** sings "Elijah". Darren has established himself as one of Britain's leading operatic bass – baritones, and has appeared regularly at the Royal Opera House Covent Garden and in the major opera houses of Europe and America.

He is joined by one of Britain's leading mezzos and RNCM staff member, **Ann Taylor**; soprano **Camilla Roberts**, who was the Welsh representative in BBC Cardiff Singer of the World; and one of the rising stars of the opera world, RNCM student, the popular South African tenor **Sipho Fubesi**.

With the East Lancs Sinfonia providing the accompaniment under the direction of Nigel Wilkinson, this should be a memorable evening.

Tickets are available from any member of the choir

or from the RNCM Box Office **0161 907 5555**

Seats can be reserved, so the earlier you book, the better choice of seats.

All tickets are £14, (except for under-16s, who if accompanied by an adult, pay only £1!)

**CREDIT CARD BOOKINGS ACCEPTED AT THE
RNCM BOOKING OFFICE.**



GILBERT AND SULLIVAN GALA JUNE 19th 2011

Here at the ARENA

Following our sell-out G & S Gala last season we are presenting another double bill to close our 2010 / 11 season.

Iolanthe and The Pirates of Penzance

Iolanthe, with its famous chorus of Peers, and the Nightmare song, has always been regarded as one of Sullivan's best scores, and its satire on the British Political system remains as topical as ever, especially in these days of the "Con - Dem" coalition.



The Pirates contains one well-known number after another, including Poor Wandering One, A Modern Major General, With Cat-like Tread and A Policeman's lot is not a happy one.

These two popular works will be performed by a talented cast of G & S specialists and narrated in his own erudite and witty style by international opera star Donald Maxwell. For this concert we will be accompanied by THE NATIONAL FESTIVAL ORCHESTRA.

They are established as the resident orchestra at the Buxton International Festival of Gilbert and Sullivan, and as such, can probably be regarded as the leading exponents of Sullivan's music in the world.

Tickets for our previous "G & S" Gala sold out well in advance, so early booking is strongly advised. For booking details visit our website early in the new year, or contact our ticket secretary on 01457 875 221

www.oldhamchoral.org.uk

OLDHAM CHORAL SOCIETY 2010

SOPRANOS

LINDA ALLARDICE SMITH
LORNA ASHTON
HELEN BANHAM
CHRISTINE BIRKS
ANN BRAY
JILL BROMLEY §
BRENDA BUCKLEY §
LINDA BUTCHER
ALISON COATES
BRENDA COLLINGWOOD
LYNN COTTON
MARY CROSSLEY
EVA DALE §
VAL DAWSON
JO DEWHURST
SUSAN DODD
CLAIRE ELLIS
FIONA FARAGHER
MARGARET HALLAM
MARGARET HALLETT
JILL HAMNETT
FIONA HESTEN
MARGARET HOOD §
MARGARET JONES §
BERYL KILPATRICK
SYBIL LAMB
MAUREEN LLOYD
JUDITH LONGLEY
MARGARET MARTIN
JUNE O'GRADY
JOAN PEARTON
RACHAEL PICKFORD
SALLY POWELL
MAUREEN PRICE
MARJORIE RICHARDS +
JULIA ROBINSON
HILDA ROSEBURY §
EILEEN SCOTT
ELAINE SHAW +
JANEANE TAYLOR
SHEILA TOLLEY
JACKIE TURNBULL
MARGARET ULYATT
BRENDA WILDISH
BARBARA WILLIAMS §
ANNE WILLIAMSON

+ = 20 years service
§ = 30 years service

ALTOS

JANET ALBISTON
MARY ALMOND
SYLVIA ANDREW §
PAT ASHWORTH
MARJORIE BARKER
CAROL BEDFORD
IRENE CADMAN
CAROLE CORMACK
ROSALIND CORSER §
ANDREE COLLOFF
MAGGIE CULKIN
JO-ANNA DOBBS
ROSEMARY GARVEY
TRICIA GOLDEN
SUSAN GOLDTHORPE
CHRISTINE GRIME +
HELEN HALLIWELL
MURIEL HARDY
BEVERLEY HARPER
BARBARA HATFIELD
MARJORIE HIRST
SUE HOWARD
SUE HUTCHINSON
EILEEN JOHNSON
THELMA JONES +
ANN JOYCE
JAN LOCKWOOD
IVA MOTTLEY
NANCY MURPHY §
LOUISE PADWELL
SUSAN PADWELL
ANN PICKARD
BARBARA PLENDERLEITH
MARGARET RAWLINS
HELEN RIGBY
BRENDA ROBERTS
LUCIE ROBERTS
BRENDA SHARPLES
SYLVIA SMITH +
BARBARA STAMP
JUDITH STOTT
CLAIRE SULLIVAN
CAROL VAUDREY
SALLY WHITEHEAD
ELIZABETH WIENER
JOAN YOUND §

TENORS

DAVID ALLEN
MEL BORSBEY
MICHAEL CLARKE
BARRY COTTON
LAWRENCE CROFT
DEREK CLUTTERBUCK
JOHN DEARDEN
GILES DENNIS
ERIC FALLOWS
PHILIP JOHNSON
ALAN MELLOR §
RODNEY PORTER
JOHN RICHARDS
DAVID RIGG
ALAN SCOTT
PHIL SHAW +
RAY SMITH
HELEN TAYLOR
KEITH WIENER

BASSES

ALAN BACON
DAVID BAIRD §
ALAN BARKER
CHRIS BARRATT
VINCENT BIRTLES
PHILIP BLANCHARD
MICHAEL CLEGG
CHRISTOPHER DODD
MIKE EDMONDSON
GEORGE HARDY
MALCOLM HARDY
NORMAN HILL §
HENRY HOPE
FRED JONES §
KEN LEWIS
JOHN LIVESEY
STUART LONGLEY
ALAN MACMILLAN
WILF MURPHY §
JAMES OGDEN
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ALAN ROSE
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