



GLOBE
FRIENDS

WINTER WASSAIL

Saturday 28 November 2015

SAM WANAMAKER PLAYHOUSE



Followed by Winter Wassail punch and mince pies



ORDER

Wassail Carol– Ralph Vaughan Williams
Here we come a Wassailing–John Rutter

Welcome
Anthony Hewitt
Director of Development

Here is the little door– Herbert Howells
The Holly and the Ivy–arr. Walford Davies

The Boy Actor by Noël Coward
Patrick Driver

There is no Rose– Anon
Hymn to the Virgin– Benjamin Britten

Sonnet 5 & Sonnet 97 by William Shakespeare
Ryan McKen

The Boar's Head– Traditional
Patapan– Traditional

The Twelve Days of Christmas by John Julius Norwich
Sheila Reid

Closing words
Diana Devlin
Deputy Chairman, Globe Council

All: Silent Night– Traditional

Gaudete – Traditional
Rudolf the Red-Nosed Reindeer–arr. Raman Guttridge

NOTES

Pegasus is delighted to be singing in the Sam Wanamaker Playhouse for the first time. Our **Winter Wassail** is a combination of sacred and secular music, with many traditional carols that Shakespeare himself might have known. Because of the particular nature of the running order, we respectfully ask you to reserve your applause until the very end.

We start with two Wassailing carols by two popular British composers. The tradition of drinking Wassail evolved over the centuries as groups of well-wishers would go from door to door, spreading the greeting 'Wassail', derived from the Saxon term 'Waes hael' – 'Be well'.

Howells wrote his intimate carol in 1918, setting a tender poem by Frances Chesterton which invokes the scene when the Wise Men first arrive with their mysterious gifts at the stable where Christ is born. The version of *The Holly and the Ivy* that we are familiar with today was first published nearly 100 years ago but this popular carol is thought to have pagan origins, as the holly plant was sacred to druids who associated it with the winter solstice.

Our next two carols venerate the Virgin Mary. *There is no Rose* comes from an early 15th century manuscript and is a setting of a Middle English text describing the virtues of Mary; the composer is unknown. The text is *macaronic*, as is common for carols of this period, in that it utilises two languages in a pattern, in this case each verse is mainly in English but ends with a Latin phrase. Britten was only 16 when he wrote his short but masterly choral work, which is also macaronic; the use of a solo quartet with the main choir brings a dramatic element to the essential simplicity of the carol.

The Boar's Head is a 15th century English carol that describes the ancient rite of sacrificing a boar and presenting its head at a Yuletide feast. The one most usually performed is based on a version published in 1521. *Patapan* is a French carol hailing from the Burgundy region and was first published in 1720. The carol tells of the birth of Christ, from the perspective of shepherds playing simple instruments, flutes and drums. The onomatopoeic sound gives the song its name: "patapan" is meant to mimic the sound of the drum, and the accompanying lyric "tu-re-lu-re-lu" represents the flute.

Two familiar seasonal songs round off our programme – the first was published in 1582 but has older origins and rejoices in the birth of Christ; the second is altogether more modern and secular. We all know the story of the red-nosed reindeer, but it only dates back to 1939. The copyright for the story still belongs to The Rudolph Company, and our arrangement by Raman Guttridge has been specially commissioned by Pegasus.

