

# *Summertown Choral Society*

**Haydn**

*'Nelson' Mass*

**Purcell**

*Come ye Sons of Art*

*My Heart is Inditing, I was Glad*

*St Barnabas Church, Jericho  
8pm, Saturday 8th February*

# *Summertown Choral Society*

Duncan Saunderson, *conductor*

**Purcell, *Come Ye Sons of Art:***

Louise Wayman, *soprano*;  
Stephen Burrows and Alexander Chance, *countertenors*;  
Tom Edwards, *bass*

**Haydn, 'Nelson' Mass:**

Louise Wayman, *soprano*; Stephen Burrows, *countertenor*;  
Tom Kelly, *tenor*; Tom Edwards, *bass*

**Purcell, *My Heart is Inditing:***

Louise Wayman and Laura Ashby, *sopranos*;  
Stephen Burrows and Alexander Chance, *countertenors*;  
Tom Kelly and Alex Clissold-Jones, *tenors*;  
Tom Edwards and Patrick Edmond, *bass*

*with*

**The Summertown Players**

Caroline Balding, *leader*

Summertown Choral Society was founded in 1961. The choir is directed by Duncan Saunderson and the accompanist is Julian Littlewood. New members are always welcome, without audition, to this friendly and well-established choir. The choir season runs from September to June and we perform two concerts each season. Rehearsals are on Thursday evenings 8–9.30pm at St. Michael and All Angels Church, Lonsdale Road, Summertown. Rehearsals for our new term start on Thursday 20 February at 8 p.m. Why not come and join us? More information about the choir, including details of repertoire, can be found on the choir's website at [www.summertownchoral.org.uk](http://www.summertownchoral.org.uk).

# Programme

**Henry Purcell**  
(1659-95)

*Come Ye Sons of Art*

*I was glad*

*My Heart is Inditing*

— *Interval* —

**Joseph Haydn**  
(1732-1809)

'Nelson' Mass

**Kyrie**

**Gloria**

*Gloria in excelsis Deo*

*Qui tollis peccata mundi*

*Quoniam tu solus*

**Credo**

*Credo in unum Deum*

*Et incarnatus est*

*Et resurrexit tertia die*

**Sanctus**

**Benedictus**

**Agnus Dei**

*Agnus Dei*

*Dona nobis pacem*

*We are indebted to St. Barnabas Church for permission to perform here  
this evening and the assistance received in preparing for the concert.*

## Programme Notes

During the 1680s and 90s, Henry Purcell (1659-1695) held the important and influential posts of organist for both Westminster Abbey and the Chapel Royal and was also Keeper of the King's Instruments. The mass of wonderful sacred and theatrical music that he produced was remarkable in its time and unequalled by English composers for centuries.

*Come Ye Sons Of Art* was Purcell's sixth and last of a series of odes commissioned for the annual birthday celebrations of Queen Mary II. It was first performed on 30 April 1694 and is a perfect illustration of how a musical genius could transform a rather indifferent poem (sometimes attributed to Nahum Tate, the poet laureate at the time) into a complex and magnificent work. The ode opens with a short overture in three parts – largo, canzona and adagio – setting the festive mood, and continues with an alto solo and chorus for the bouncy second section. Joy and celebration permeate the entire composition, with alto voices in the first duet imitating the sound of trumpets. The bass solo and chorus, 'The day that such a blessing gave', is a prayer for the day of jubilation. It is sobering to reflect that the Queen died at the age of 32 at the end of that year and Purcell himself in November 1695 at 35 or 36.

Almost ten years before this, two of Purcell's finest anthems, *I Was Glad* and *My Heart Is Inditing*, were sung at the coronation of King James II and his Queen Mary of Modena in Westminster Abbey on 23 April 1685. This was a very long and impressive ceremony during which nine anthems in all were performed. Purcell made full use of the choirs of both the Abbey and the Chapel Royal, a large string ensemble and a new organ, specially set up in the Abbey for the event.

*I Was Glad* is an introit regularly used in the Anglican Church and particularly associated with coronations or other formal occasions when the theme is peace and national prosperity (as in the central section 'peace be within thy walls and plenteousness within thy palaces'). The text is taken from Psalm 122 and has many settings, of which the most familiar to most of us is probably that of Parry. Purcell's is very different – less majestic, more contemplative and wistful with melodic lines of great beauty and harmony. He had already composed the piece during 1682-3 and considered it entirely apt for the ceremony, to be sung by the choir of the Chapel Royal. It is a splendid but relatively simple work.

In contrast, *My Heart Is Inditing* is a much more elaborate anthem specially commissioned for James II's coronation. The text is based on verses from Psalm 45 and the music is a large-scale composition written for an eight-part chorus, eight vocal soloists and a string orchestra. It was sung at the climax of the service just after the King had been crowned, using the voices of both choirs present in the Abbey. A

symphonic introduction leads into the first chorus, with the full scale of the work gradually becoming apparent as the voices combine in turn, building up to the full eight parts at 'I speak of the things'. The harmonies become successively richer, reflecting the 'joy and gladness' at the centre of the text. The lavish scoring uses the full range of voices and instruments, culminating in the extraordinarily powerful impact of the final section. Here the brisk Alleluias contrast with the slow Amens, the two themes eventually combining when the whole ensemble is united in strong harmonious chords, as Purcell brings the anthem to a majestic conclusion.

The final work we are to hear this evening was also written for a particular occasion. In 1798 Joseph Haydn (1732-1809) was mainly living and working in Vienna but also loosely attached as Kapellmeister to the household of Prince Nikolaus Esterhazy at Eisenstadt. He usually spent at least part of every summer there, and the only requirement of the post was that each year he should compose a new setting of the Mass to be performed on the name-day of Esterhazy's wife the Princess. The third of these was termed by Haydn in his own catalogue the 'Missa in angustiis', sometimes translated as 'Mass in times of fear' but more accurately as 'in difficult circumstances' or perhaps 'in dire straits'. This could refer either to the political situation during the Napoleonic Wars or possibly to the fact that Haydn may have felt he was composing under restrictions as Esterhazy had temporarily laid off his woodwind section.

The Mass was written in 6 weeks in July and August 1798 for performance in September. It has sometimes been thought that the nickname arose because the news of Admiral Nelson's defeat of the French fleet at the Battle of the Nile arrived at the court when Haydn was completing the work. However it is now considered more likely that it was so named two years later when Nelson and Lady Hamilton visited Eisenstadt in September 1800 and the work was performed again in their honour.

Haydn was by 1798 one of the most renowned composers in Europe and this magnificent setting of the Mass is generally acknowledged as one of his greatest masterpieces, a fitting coda to his influential development of the symphony in preceding years. It was originally scored with, unusually, three trumpet parts, timpani, strings and organ plus chorus and soloists. The enormous power of the opening, set in D minor, is sustained brilliantly throughout the rest of the work, whose dignified splendour unfolds with bold and gracious music. It is notable for the showy soprano solos especially in the 'Kyrie' and 'Gloria', brief and glorious lines interwoven with the chorus. Striking contrasts in mood appear such as that between 'Et incarnatus est' and 'Et resurrexit', the central statement of the Mass. The unexpectedly strong and turbulent 'Benedictus' gives way to the calmer 'Agnus Dei' and then Haydn concludes the Mass with the joyous and uplifting 'Dona nobis pacem', set in the triumphant key of D major.

*Julia Wigg*

# The Soloists

## **Louise Wayman**, *soprano*

Louise studied at Birmingham Conservatoire with Christine Cairns, winning the Cecil Drew Oratorio Prize, Gordon Clinton English Song Prize, Conservatoire Singing Prize, Doris Newton Music Club Prize, Reginald Vincent Lieder Prize, BMus Prize for outstanding achievement and Mario Lanza Society Opera Prize.

Stages roles include Amore: Monteverdi's *L'Incoronazione di Poppea*, Papagena: Mozart's *Die Zauberflöte*, Donna Anna (scenes): Mozart's *Don Giovanni*, Adina (scenes): Donizetti's *L'Elisir d'Amore* and Micaëla: Bizet's *Carmen*.

She is a regular oratorio soloist and recitalist, notable projects include Bach's *Cantata 51 – Jauchzet Gott* in King's Place with the OSJ and Edges, a song cycle by Rick Birley. She was a semi-finalist in the 2013 Mozart and Bach competitions and a finalist in the 2012 Maureen Lehane Vocal Awards.

## **Stephen Burrows**, *countertenor*

Stephen Burrows studied Music at Bristol University where he was both University Organ Scholar and a Choral Scholar in the Cathedral Choir. He studies singing with Nicholas Clapton.

As an ensemble singer, he has worked with Tenebrae, The Orlando Consort, The New London Consort and The London Handel Singers amongst others. He performs frequently on CD and in television and radio broadcasts. Engagements have taken him throughout the UK, Europe and the USA. He has appeared at The Royal Opera House, Covent Garden in *Dido and Aeneas* and *Acis and Galatea*.

As a soloist Stephen has given a wide variety of performances. Recent appearances include Vivaldi's Gloria in the Waterloo Chamber, Windsor Castle as part of the Windsor Festival, Bach's Magnificat in Lincoln Cathedral and Bach's B minor mass in Southwark Cathedral. In addition he works regularly with the pianist Andrew Plant on a wide variety of recital repertoire.

Stephen is Director of Music at The Oratory School, Reading. When not singing or teaching, Stephen spends most of his time looking after his son, Luke whilst continuing in his struggle to learn French with the help of his French wife, Flora.

### **Alexander Chance**, *countertenor*

Alex began singing from an early age, in his prep school choir as a treble. He won a Music Scholarship to Eton College, where he sang in the Chapel Choir for his five years there, while also playing the recorder, French Horn and Jazz piano. He has been an Academical Clerk at New College Choir for the past two years, singing as an alto soloist in works such as *Messiah* and the St. John Passion, which last year was performed in San Francisco. He has also contributed to a number of the choir's recent recordings.

### **Tom Kelly**, *tenor*

Tom is a Tenor based in Oxford where he is a Lay Clerk in New College Choir. He began musical training and singing aged 7, in St. Paul's Cathedral Choir and went on to read Music at Manchester University. There he sang as a Lay Clerk in the Cathedral Choir and on Radio 4 as part of the BBC Daily Service Singers. During his final year he was accepted onto the inaugural Genesis Sixteen choral training scheme, run by The Sixteen.

Since then, Tom has pursued a wide-reaching singing career, singing regularly for groups including The Sixteen and Ex Cathedra, and other up-and-coming consort groups including Fieri Consort and Erebus. Tom is a sought-after soloist, recently performing the Tenor Solos of Bach's B Minor Mass in Beverley Minster and the role of the Mudlark in *Mudlark Dances*, an opera composed for Spitalfields Music and designed for 0-2 year olds, at their recent Winter Festival.

### **Tom Edwards**, *bass*

Tom Edwards's bass training began as a choral scholar under Edward Higginbottom at New College, where he read French accompanied by an undistinguished incursion into Linguistics. He has sung in New College Choir ever since, for many years now as a Lay Clerk in company with tonight's conductor. Tom has made upwards of thirty recordings with the choir, several of which have achieved international acclaim. He has also been lucky enough to tour extensively, both as a soloist and on the bass line, performing in many of the world's great concert venues. When not singing, Tom divides his time between his day job as a schoolmaster and home in his native France.

Our next concert...  
Saturday June 7th 2014 at 8pm

# The World of Vaughan Williams

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*Music by Vaughan Williams, his friends Holst & Finzi and his teachers Parry, Stanford & Wood.  
Folksong and music from The Golden Age of English music that so inspired Vaughan Williams.  
Summertown Choral Society's third commission: music by Andrew Gant including an  
original composition, a folk song setting and a variation on a theme by Thomas Tallis.*

**[www.summertownchoral.org.uk](http://www.summertownchoral.org.uk)**

### *Sopranos*

Victoria Alexander, Jane Amies, Laura Ashby, Judith Atkinson, Gillian Atkinson, Liz Baird, Gillian Beattie, Lucy Britton, Victoria Cairns, Sue Cloke, Rosemary Dearden, Jackie Eatock Taylor, Sandra Figgess, Debbie Hamilton, Angela Hassall, Jennifer Hay, Laurie Hedges, Elizabeth Johnston, Polly Jones, Zoe Morgan, Gillian Morriss-Kay, Chela Nunez, Sally Prime, Catrin Roberts, Julie Ross, Ruth Sandford-Smith, Elina Screen, Gillian Smit, Rebecca Tudor, Rachel Turney, Ailsa White, Julia Wigg and Valerie Worth.

### *Altos*

Stuart Archard, Ruth Atherstone, Anna Ballance, Kareni Bannister, Philippa Berry, Caroline Best, Penny Birdseye, Vreni Booth, Emma Britton, Alison Broadbent, Vicky Bullard, Rosie Butler, Sue Cavanna, Diana Chandler, Gillian Chapman, Elizabeth Dale, Julie Drew, Charlotte Dryer, Karin Eldredge, Jane Ellis, Felicity Feeny, Gerry Guinan, Janet Howarth, Hilary Hullah, Alison Jones, Amanda Joyce, Jill Juckes, Jenny Kitovitz, Rosie Lodwick, Elsa Morgan, Meg Movshon, Diana O'Meara, Jo Poulton, Lesley Rawlinson, Andy Rimmer, Marion Robertson, Jenny Rogers, Amanda Saville, Sue Shaw, Frances Simpson, Jean Smith, Louise Talbot, Lynda Ware, Jackie Weaver and Patricia Yudkin.

### *Tenors*

Philip Booth, Alex Clissold-Jones, David Crispin, Alastair Dent, Hugo Everitt, Colin Kilpatrick, Iain McLean, Robin Ostle, Emma Sadler and Roger Sears.

### *Basses*

Hugh Atherstone, Martin Berry, Paul Blaikley, Clive Booth, Andrew Crispus-Jones, Robert de Newtown, Stephen Drew, Tony Gillman, Nigel Hamilton, Tony Hope, Tom Kempton, John McLeod, Jean-Louis Metzger, Jack Miller, Patrick O'Meara, Mike Pendlebury, Chris Romney, Peter Shaw, Ron Stern, Blake Tyson, Anthony Walters and Clive Williams.