

# CHANTRY QUIRE



Masterpieces of the Baroque

Conducted by Peter Allwood

with

Players from the Consort of Twelve

Continuo – Peter Gould

Sopranos – Daisy Walford, Ellen Arkwright

Alto – Rebecca Leggett

Tenor – Tom Castle

Bass – Thomas Lowen

St Mary's Parish Church Petworth

Saturday 9<sup>th</sup> November

7.30pm

Proudly supported by

**Rathbones**

Look forward

## **Henry Purcell – *An Ode for St Cecilia's Day – Welcome to all the Pleasures***

- i. Overture
- ii. Soloists & Chorus – Welcome to all the pleasures
- iii. Alto – Here the deities approve
- iv. Soloists – While joys celestial
- v. Bass & Chorus – Then lift up your voices
- vi. Tenor – Beauty, thou scene of love
- vii. Tenor & Chorus – In a consort of voices

## **Antonio Vivaldi – *Magnificat***

- i. Chorus – Magnificat anima mea
- ii. Soloists – Et exultavit; Quia respexit; Quia fecit
- iii. Chorus – Et misericordia eius
- iv. Chorus – Fecit potentiam
- v. Chorus – Deposuit potentes
- vi. Soprano soloists – Esurientes implevit bonis
- vii. Chorus – Suscepit Israel
- viii. Chorus – Sicut locutus est

## **INTERVAL**

## **Handel - *Dixit Dominus***

- i. Chorus & Soloists – Dixit Dominus
- ii. Alto – Virgam virtutis
- iii. Soprano – Tecum principium
- iv. Chorus – Juravit Dominus
- v. Chorus – Tu es sacerdos
- vi. Soloists & Chorus – Dominus a dextris tuis
- vii. Chorus – Judicabit in nationibus
- viii. Soprano soloists & Chorus – De torrente in via bibit
- ix. Chorus – Gloria Patri

*Magnificat*

Magnificat anima mea dominum: *My soul doth magnify the Lord:*

et exultavit spiritus meus in Deo *and my spirit hath rejoiced in God my*  
salutari meo. *saviour.*

Quia respexit humilitatem ancillae *For he hath regarded the lowliness of*  
suae: ecce enim ex hoc beatam me *his handmaiden: for behold from*  
dicent omnes generationes. *henceforth all generations shall call*

Quia fecit mihi magna qui potens est: *me blessed. For he that is mighty hath*  
et sanctum nomen eius. *magnified me: and holy is his name.*

Et misericordia eius a progenie in *And his mercy is on them that fear him*  
progenies timentibus eum. *throughout all generations.*

Fecit potentiam in brachio suo: *He hath showed strength with his arm:*  
dispersit superbos mente cordis sui. *he hath scattered the proud in the*  
*imagination of their hearts.*

Deposuit potentes de sede: *He hath put down the mighty from*  
et exaltavit humiles. *their seat: and hath exalted the*  
*humble and meek.*

Esurientes implevit bonis: et divites *He hath filled the hungry with good*  
dimisit inanes. *things: and the rich he hath sent empty*  
*away.*

Suscepit Israel puerum suum: *He hath holpen his servant Israel:*  
recordatus misericordiae suae. *remembering his mercy.*

Sicut locutus est ad patres nostros: *As he promised to our forefathers:*  
Abraham et semini eius in saecula. *Abraham and his seed for ever.*

Gloria Patri et Filio et Spiritui Sancto: *Glory be to the Father and to the Son*  
sicut erat in principio et nunc et *and to the Holy Ghost: as it was in the*  
semper, et in saecula saeculorum. *beginning is now and ever shall be.*

Amen. *Amen.*

*Dixit Dominus (Psalm 110)*

Dixit Dominus Domino meo: sede a dextris meis donec ponam inimicos tuos scabellum pedem tuorum.	<i>The Lord said to my Lord: Sit thou at my right hand until I make thy enemies thy footstool.</i>
Virgam virtutis tuae emittet Dominus ex Sion: dominare in medio inimicorum tuorum.	<i>The Lord will send forth the sceptre of thy power out of Sion: rule thou in the midst of thy enemies.</i>
Tecum principium in die virtutis tuae in splendoribus sanctorum: ex utero ante luciferum genui te.	<i>With thee is the principality in the day of thy strength in the brightness of the saints: from the womb before the day star I begot thee.</i>
Juravit Dominus et non poenitebit eum:	<i>The Lord hath sworn, and he will not repent:</i>
tu es sacerdos in aeternum secundum ordinem Melchisedech.	<i>Thou art a priest for ever according to the order of Melchisedech.</i>
Dominus a dextris tuis confregit in die irae suae reges.	<i>The Lord at thy right hand hath broken kings in the day of his wrath.</i>
Judicabit in nationibus, implebit ruinas: conquassabit capita in terra multorum.	<i>He shall judge among nations, he shall fill ruins: he shall crush the heads in the land of the many.</i>
De torrente in via bibet: propterea exaltabit caput.	<i>He shall drink of the torrent in the way: therefore shall he lift up thy head.</i>
Gloria Patri et Filio et Spiritui Sancto: sicut erat in principio et nunc et semper, et in saecula saeculorum. Amen.	<i>Glory be to the Father and to the Son and to the Holy Ghost: as it was in the beginning is now and ever shall be. Amen.</i>

The music we are singing this evening was written either directly to celebrate the power of music, or to evoke the might and majesty of the Almighty.

Purcell's *Welcome to all the Pleasures*, written in 1683, was the first of his Odes for Saint Cecilia's Day, and was dedicated 'to the Gentlemen of the Musical Society' who 'annually honoured by a Publick Feast' on the 22<sup>nd</sup> November their heavenly patroness. Both in extent and instrumentation it is a less ambitious work than the better known ode 'Hail, bright Cecilia', but it is full of characteristic touches, none more striking than the end of the final chorus, where voices and instruments break off one by one until the basses of the choir are left alone singing 'Cecilia'.

Vivaldi wrote his setting of the *Magnificat* around 1717 for the orphan girls of the Ospedale della Pietà in Venice where he was priest and director of music. It is clear that the work was intended not only for a specific place, but also for musicians he knew well. Vivaldi himself inscribed the names of the girls who took the solo parts in the score. The chorus emphasise the power of God with fully developed resources of baroque harmony, except in the striking *Deposuit potentes*, where singers and players declaim in unison. The solos for women's voices provide further contrasting textures of rejoicing or reflection.

*Dixit Dominus* was written in Rome in 1707, one of the fruits of the young Handel's Italian pilgrimage, when he was just 22 years of age. He surely wanted to show the Italian musicians, especially their choristers, that he had completely assimilated Italian style, and that he fully appreciated their skill as performers. The extended choruses, written in five voice parts throughout, are not only virtuosic in vocal line, but of a contrapuntal complexity which shows his German musical apprenticeship. Handel's 19<sup>th</sup>-century editor Chrysander considered the double fugue *Tu es sacerdos in eternam* 'scarcely possible to perform'. The overwhelming impression is of power and grandeur, completely appropriate to the classic psalm text prefiguring the Kingship and Priesthood of Christ. In the opening movement the setting of the words *donec ponam inimicos scabellum pedum tuorum* irresistibly calls to mind the Hallelujah chorus of Handel's maturity. In complete contrast, towards the end of the piece, *De torrente* for two sopranos in dialogue over a simple cantus firmus in the lower voices is a moment of transcendent beauty – and a chance for the chorus to rest their voices before the final challenge of the *Gloria Patri*.

## Tonight's Performers

### The Consort of Twelve

founded in 1982, is one of the leading Baroque ensembles in the South of England and has hosted more than 200 concerts in the Chichester area and further afield. It specialises in eighteenth-century repertoire, playing music on original instruments by the best known figures of the period, such as Bach, Handel and Vivaldi, but also searching out little-known composers and giving previously-unheard music a chance to come to life. The Consort works with some of the most distinguished Baroque specialists of the day, including Kati Debretzeni, Catherine Mackintosh, Catherine Martin and Elizabeth Wallfisch. As with tonight's concert, the Consort regularly collaborates with choirs. In July they performed Bach's *Mass in B minor* with Portsmouth Baroque Choir, and on 4 April 2020 the Consort and Portsmouth Choral Union will perform Bach's *St Matthew Passion*, at 6.00pm, in St Mary's Church, Portsmouth.

### Canon Peter Gould

was born in Portsmouth, England. Peter's musical education was at the Royal Academy of Music in London where he studied Organ, Piano and Cello. Whilst there he gained prizes for choir training, organ accompaniment and harmony and gained the following diplomas: G.R.S.M. (Lond). F.R.C.O., L.R.A.M. (piano teacher) and A.R.C.M. (organ performer) and has since been awarded the honorary A.R.A.M. He then went to Bretton Hall College in Yorkshire to gain a Diploma in Education.

In 1983 he became Master of the Music in Derby Cathedral. Peter has given organ recitals in London's St Paul's Cathedral, Westminster Abbey and Westminster Cathedral, Birmingham Town Hall, Kings College, Cambridge and York Minster and gave at least one organ recital in Derby Cathedral in each of the 32 years that he was organist there. In his final two years in Derby he toured every Anglican church in the diocese giving short recitals on the 278 different organs. Peter retired from Derby Cathedral on 6<sup>th</sup> January 2015 after 32 years in post and a total of 40 years of working in English Cathedrals. He is pleased that no fewer than four of his Derby choristers currently have professional organist positions in English Cathedrals. He has recently become the Chair of Portsmouth RSCM committee, the President of the Portsmouth and District Organists' Association and is on the council for the Friends of Cathedral Music. When not involved in music he enjoys rail travel and can sometimes be found issuing tickets in the Booking Office of Alresford Railway Station.

### Daisy Walford – Soprano 1

graduated from Trinity Laban Conservatoire of Music and Dance with first-class honours, under the tutelage of Wendy Eathorne and Anna Tilbrook. Whilst there, Daisy held scholarships, generously supported by the Dame Susan Morden Trust and Trinity College London. She currently studies with Veronica Veysey Campbell. Daisy performs regularly as a soloist for oratorio; recent performances include Bach's *St John Passion* at St Martin in the Fields with Brandenburg Sinfonia, Beethoven's *Mass in C* with The London Mozart Players, Handel's *Dixit Dominus* with Bishop's Stortford Choral Society and Haydn's *Nelson Mass* under the direction of Tom Williams. Most recently, she performed in a staged production of Bach's *St. John Passion* with the Choir and Orchestra of the Age of Enlightenment, conducted by Sir Simon Rattle and directed by Peter Sellars.

### Ellen Arkwright – Soprano 2

was born in Huddersfield, Yorkshire before making the move to Marlborough, Wiltshire at an early age. At 13 she was awarded a music scholarship to Marlborough College, where she studied under Jane Darby for 5 years and achieved her ATCL in voice. In 2010 she was a finalist in BBC 2's Young Chorister of the Year Competition held at St Paul's Cathedral to an audience of 1800 which was televised on Songs of Praise and aired on BBC Radio 2. In July 2011 she made her London concert debut with the City of London Sinfonia at St John's Smiths Square where she appeared as a soloist, conducted and mentored by Philip Dukes for Geoffrey Burgon's memorial concert, singing his *Nunc Dimittis* and *June's Song*. She graduated from

Trinity Laban Conservatoire of Music and Dance, where she studied under Joan Rogers CBE and Anna Tilbrook, with a 1st Class Honours Degree. Recent operatic performances include Valetto in *L'incoronazione di Poppea* (Monteverdi), 1st Spirit in *The Magic Flute* (Mozart), Dr Blind in *Die Fledermaus* (Strauss), Gretel in *Hansel and Gretel* (Humperdinck), and Celeste in *Sunday in the Park with George* (Sondheim). Ellen has appeared in recital and as a soloist with many choral societies across London and Wiltshire. Her repertoire include. Fauré's *Requiem*, Handel's *Messiah*, Haydn's *The Creation*, Vivaldi's *Gloria*, Orff's *Carmina Burana* and Mozart's *Requiem*. She also enjoys running her own jazz trio, performing at events across the South West, alongside a busy schedule singing and running function bands.

## Rebecca Leggett – Alto

is currently on the vocal masters programme at the Royal College of Music, where she is an Ian Evans Lombe Scholar and learns with Alison Wells. Prior to this, Rebecca completed her undergraduate degree at Trinity Laban Conservatoire, graduating with First Class Honours and being awarded the TCM Trust Silver Medal for Voice. In 2018 Rebecca received the Coro Nuovo Young Musician of the Year award, a competition that supports young musicians from Sussex. Whilst at Trinity Laban she was awarded the Wilfrid Greenhouse Allt Prize for Oratorio & Cantata and first prize in the Elisabeth Schumann Lieder Competition, with pianist Ashley Beauchamp. So far at the RCM, Rebecca has taken part in Song Plus recitals run by Audrey Hyland and received Highly Commended at the Lieder Competition. Rebecca made her operatic debut in the role of Flora (*Turn of the Screw*, Britten) for the Florence opera house (Opera di Firenze, Italy), and understudied the role on the Glyndebourne Tour. This 2019 festival season, she joined The Grange Festival Chorus for a rare staging of Handel's *Belshazzar* in collaboration with The Sixteen.

## Tom Castle – Tenor

is based in London and originally from Wolverhampton. A music graduate from the University of Bristol, Tom now regularly works for some of the UK's leading ensembles and orchestras. These include the Tallis Scholars, the Sixteen, the Gabrieli Consort, Stile Antico, the English Concert Orchestra and the Orchestra of the Age of Enlightenment. Tom regularly performs on BBC Radio 3 and has recently performed on their In Tune programme with the Gesualdo Six, the Erebus Ensemble and the Fieri Consort. Alongside concert work, Tom is passionate about cathedral music and has held permanent positions in the choirs of Chichester, Exeter and Bristol Cathedrals. Since moving to London, he has regularly deputised in the choirs of Westminster Abbey, Westminster Cathedral and St Paul's Cathedral. Tom's main passion aside from music is his beloved Wolverhampton Wanderers Football Club, whom he goes to watch when his work schedule will allow!

## Tom Lowen – Bass

started singing at the age of eight as a Canterbury Cathedral chorister. After dropping several octaves, he went on to become a bass in the Choirs of New College and York Minster. Having graduated from Oxford with a first-class degree in Music and completed a master's degree in Solo-Voice Ensemble Singing at the University of York, Tom took up a Lay Clerkship at Christ Church Cathedral, Oxford. He has recently moved to London to pursue a varied freelance singing career alongside vocal studies with Alex Ashworth at the Royal Academy of Music and a position in the Choir of the London Oratory.

Peter Allwood

With wide-ranging experience as a music teacher and head teacher, Peter is now a freelance conductor, with a national reputation as composer, musical director, workshop leader, adjudicator and examiner, and has a particular passion for choral direction. He composes in a wide range of genres, notably many musicals for the National Youth Music Theatre of which he was a director from 1978-2000. He is currently chairman of the Friends of Cathedral Music. Now living in Sussex, he is known to many locally as conductor of Sandgate Singers, and from his years as Director of Music at Christ's Hospital.

About the choir

Chantry Quire was formed in 1999 by Christopher Larley at Chichester to promote new music, and help young local singers gain experience. Directed by Peter Allwood since 2015, the choir now draws singers from across Sussex, though maintaining a core of Chichester musicians, and giving concerts in the city and surrounding area. We still perform a wide range of repertoire, from the Renaissance to the present day, but with a particular interest in music from the seventeenth and eighteenth centuries, as you can hear from tonight's programme.

*Our next concert*

***Tuesday 31<sup>st</sup> March 2020 7.30pm***

**Boxgrove Priory PO18 0ED**

*A Meditation in music and poetry for Passiontide.*



If you would like to join our mailing list (only two emails per term, and only Chantry Quire concert details, we promise), fill in and tear off the slip below and leave at the ticket desk.

✂.....

Please add me to the Chantry Quire mailing list:

Name:

email:

Signed:

9<sup>th</sup> November 2019