

*The Chantry Singers*

**Soprano**

Fiona Linford  
Jennifer Nicholas  
Letty Porter  
Claire Rennison  
Sally Varley  
Elisabeth Willis  
Frances Worpe

**Alto**

Garth Allan  
Shirley Aston  
Vicky Barlow  
Michelle Bowles  
Jean Matthews  
Shirley Neish  
Catherine Nunn  
Chris Reddin  
Margaret Roberts

**Tenor**

Joe Huddleston  
Tony Kemp  
Roger Smy  
Derek Spencer  
Hugh Walker

**Bass**

John Hart  
Mike Lodge  
Tony Morden  
Michael Roberts  
James Tickle  
John Trundle

*Next Concert*

Saturday 17th December at 7.30pm

Holy Trinity Church, Guildford

A concert of Advent and Christmas music

*The Chantry Singers*

*and Orchestra*

**J S BACH**

*Ascension Day Oratorio BWV11*

**G F HANDEL**

*Coronation Anthems*

**C H H PARRY**

*I Was Glad*

Saturday 18<sup>th</sup> May 2002

Holy Trinity Church

Guildford at 7:30pm

Conductor: Sarah Baldock

## Programme

<b>Zadok The Priest</b>	G F Handel
<b>I Was Glad</b>	C H H Parry
<b>Orb and Sceptre</b>	W Walton
<b>My Heart Is Inditing</b>	G F Handel

*Andante*

*Andante*

*Andante*

*Allegro e staccato*

## INTERVAL

<b>Lobet Gott</b>	J S Bach
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*Chorus—Chorus*

*Recitative—Tenor (Evangelist)*

*Recitative—Bass*

*Aria—Alto*

*Recitative—Tenor (Evangelist)*

*Chorale—Chorus*

*Recitative—Tenor (Evangelist)*

*Recitative—Tenor, Bass*

*Recitative—Alto*

*Recitative—Tenor (Evangelist)*

*Aria—Soprano*

*Chorale—Chorus*

## Soloists

<b>Soprano</b>	Christina Sampson
<b>Counter-tenor</b>	David Hurley
<b>Tenor</b>	Ian Wicks
<b>Bass</b>	Simon Gallear

and August last year, and played in Dublin and at many UK venues.

She is a Council member of the Royal College of Organists and has worked with the education department of the Royal Festival Hall Organ recital series to bring young people into contact with the instrument, playing compositions written by Roxanna Panufnik and A level students in the Festival Hall. In October 2001 she premièred a work for organ and narrator by Bob Chilcott in Symphony Hall during the weekend of concerts celebrating the opening of the new Klais organ, and has played concertos with the CBSO as part of their education programme.

Sarah is to be congratulated on marrying tonight's counter-tenor soloist, David Hurley, since the last Chantry Singers concert. We wish them every happiness in their new lives together.

**Sarah Baldock** was educated as a music scholar at St. Paul's Girls' School in London and then at Pembroke College Cambridge where she was Organ Scholar. After graduating in 1996 with a BA in Music, she was appointed first Organist-in-Residence at Tonbridge School, and released a solo CD for Herald on the school's Marcussen organ. She continues her connection with Tonbridge School, teaching the organ there once a week in addition to pupils at Southampton University. She returned as tutor to the Oundle course this Easter, and has been on the faculty of the Calgary International Organ Academy since 1997.

Her work with choirs around the country has included the Children's Choirs of St. Giles Cripplegate in London, the Guildford Choral Society, the City of London Choir, and Pembroke College Chapel Choir who recorded a CD of music from the Restoration period under her direction. She has been Director of the Chantry Singers since January 2000. She conducted two concerts in Sweden last September with the Girl Choristers of Winchester Cathedral, and has subsequently been invited to work with Swedish choirs at the Festival in Rättvik. As an accompanist and continuo player, Sarah Baldock has appeared with the Hanover Band, the Milton Keynes Chamber Orchestra and the Britten Sinfonia at St. John's Smith Square and the South Bank, and toured France with the Calgary Boys Choir.

Sarah Baldock has been appointed Assistant Director of Music at Winchester Cathedral, a post she will take up in September this year, having founded the Girls' Choir and worked as Assistant Organist at the Cathedral since 1998. She is a popular solo recitalist and was a finalist in the 1998 Calgary International Organ Competition. She toured Denmark in July

## **Coronation Anthems**

**G F Handel 1685-1759**

These four anthems - *Zadok The Priest, Let Thy Hand Be Strengthened, The King Shall Rejoice, and My Heart Is Inditing* - were composed for the coronation of King George II and Queen Caroline - and performed in Westminster Abbey on the 11th October 1727. Their performance was described as somewhat "confused" - there having been two orders of service, and the singers and musicians not ideally placed in the Abbey. However, soon after the coronation Handel was able to organise another performance of his anthems which was well received. In 1723 Handel was appointed Composer of Music for His Majesty's Chapel Royal, an honorary appointment, the title giving official recognition to his role in supplying occasional music for the Chapel Royal. The unexpected death of George I in 1727 gave Handel an opportunity to compose ceremonial church music; he provided these four new anthems of great splendour showing how much he welcomed the opportunity to use the massed forces not available to him in the opera house. It is interesting to note that 1727 saw Handel's application to become a naturalized British subject granted by Act of Parliament. The two anthems being sung tonight are *Zadok The Priest*, which has been sung at every subsequent coronation of a British Monarch, and *My Heart Is Inditing*.

*Zadok the priest and Nathan the prophet  
anointed Solomon King  
And all the people rejoiced and said,  
God save the King! Long live the King!  
God save the King!  
May the King live for ever, amen, alleluia*

- 1 *My heart is inditing of a good matter;  
I speak of the things which I have made unto the King*

- 2 *Kings' daughters were among thy honourable women*
- 3 *Upon thy right hand did stand the Queen in vesture of gold*  
*And the King shall have pleasure in thy beauty.*
- 4 *Kings shall be thy nursing fathers and queens thy nursing mothers.*

### **I was glad when they said unto me**

**C H H Parry            1848-1918**

Prior to reading law and modern history at Oxford, Parry had already gained his BMus in 1866; whilst at Oxford and working at Lloyds of London as an underwriter, he continued his musical studies and produced chamber works for piano, wind and strings, and the year 1880 saw two performances of his piano concerto in F sharp major. With the success of his ode *Blest Pair Of Sirens*, written for Stanford and the Bach Choir, came demands for commissions from provincial festivals bringing the shift from symphonic to choral music.

*I Was Glad When They Said Unto Me* was composed for Edward VII's coronation on 9th August 1902 in Westminster Abbey; it was revised for the coronation of George V on 23rd June 1911. The words are taken from Psalm 122, v 1 -3 and 6-7.

*I was glad when they said unto me,  
We will go into the house of the Lord.  
Our feet shall stand in thy gates, O Jerusalem.  
Jerusalem is builded as a city  
that is at unity in itself.  
O pray for the peace of Jerusalem, they shall prosper  
that love thee.  
Peace be within thy walls,  
and plenteousness within thy palaces.*

**I**an Wicks read Chemical Engineering at Exeter University (but soon thought better of that!) where he combined the posts of Choral Scholar in Exeter Cathedral Choir with that of Organ Scholar in the University Chapel. Following university he joined the St Albans Cathedral Choir under Barry Rose whilst teaching at his alma mater, Belmont School in Mill Hill. Ian moved to Salisbury a year ago to take up his present post as Director of Music at Salisbury Cathedral School. He is in regular demand as a tenor soloist and has sung Handel's Messiah on a number of occasions, Bach B minor Mass at St John's, Smith Square with the Joyful Company of Singers, Haydn's Nelson Mass with Dame Felicity Lott and the St Albans Bach Choir, and Rachmaninov Vespers also with the Bach Choir. Ian is also an organist and has given a number of recitals, both at St Albans Abbey including a programme of duets with Barry Rose and at Salisbury Cathedral and Christchurch Priory. He has accompanied the Salisbury Cathedral Choir on a number of occasions. Ian has composed a number of school musicals and incidental music for many other productions. His conducting experience ranges from his own chamber choir, which broadcast on Radio 3 whilst still at University, to the Children in Need song on Wogan. Ian recently co-produced the Salisbury Girl Choristers' CD, Angels' Song. He is married to Elizabeth and they have two children, Joseph and Rosanna.

### **Orb and Sceptre March**

**William Walton 1902-1983**

William Walton was born in Oldham in 1902. The son of a local choirmaster, Walton himself became a chorister at Christ Church Cathedral, Oxford in 1912, where he studied the piano and violin. He became part of the London 'arts' scene in 1919 when he moved in with the well-connected Sitwell family. Already a prolific composer, Walton continued to produce a steady stream of works, ranging from lighter orchestral works and film music to large scale oratorios and operas. Knighted in 1951, his march 'Orb and Sceptre' was composed for the Coronation of Queen Elizabeth II in 1953. He was awarded the Order of Merit in 1967 and died in 1983.

### **Ascension Day Oratorio BWV 11**

**J S Bach 1685-1750**

As the title of this work confirms, *Oratorium auf Himmelfahrt* (Oratorio for Ascension), it is an oratorio and not a cantata. Containing lines of New Testament scripture, drawn mainly from the Gospels of St Mark, St Luke and the Acts of the Apostles, the story is presented by a Narrator; in between the recitatives are commentaries and reflections on the narrated text. Bach wrote the Ascension Oratorio in 1735 whilst director of the Collegium Musicum and it was performed at Leipzig on the Feast of the Ascension - the 19th May of that year. Scored for trumpets, oboes, flutes, timpani, strings, continuo, with four soloists and chorus, the work begins with a lively D major chorus, followed by a sequence of recitatives, arias and two chorales.

## Bach texts and translations

### 1. Chor

*Chor*

Lobet Gott in seinen Reichen,  
Preiset ihn in seinen Ehren,  
Rühmet ihn in seiner Pracht!  
Sucht sein Lob recht zu  
vergleichen, Wenn ihr mit  
gesamten Chören ihm ein Lied  
zu Ehren macht!

### 2. Rezitativ

*Tenor (Evangelist)*

Der Herr Jesus hob seine Hände  
auf und segnete seine Jünger und  
es geschah, da er sie segnete  
schied er von ihnen.

### 3. Rezitativ

*Baß*

Ach, Jesu, ist dein Abschied  
schon so nah? Ach, ist denn  
schon die Stunde da, da wir dich  
von uns lassen sollen? Ach, siehe  
wie die heißen Tränen von  
unsern blassen Wangen rollen,  
wie wir uns nach dir sehnen wie  
uns fast aller Trost gebricht. Ach,  
weiche doch noch nicht!

### 4. Arie

*Altus*

Ach, bleibe doch, mein liebstes  
Leben; Ach, fliehe nicht so bald  
von mir! Dein Abschied und dein  
frühes Scheiden bringt mir das  
allergrößte Leiden; Ach ja, so  
bleibe doch noch hier; Sonst  
werd' ich ganz von Schmerz  
umgeben.

### 1. Chorus

*Chorus*

Worship God in His dominion,  
praise Him in His glory, magnify  
Him in His splendour;  
seek ye worthily to show forth His  
praise when in full chorus ye sing  
a hymn to His glory!

### 2. Recitative

*Tenor (Evangelist)*

The Lord Jesus lifted up His  
hands and blessed His disciples.  
And it came to pass, while He  
blessed them, that He was parted  
from them.

### 3. Recitative

*Bass*

Ah, Jesu, is Thy departure now so  
nigh? Ah, is the hour then already  
come when we must let Thee go  
from us? Ah, behold how the  
burning tears roll down our pale  
cheeks, how sorely we long after  
Thee, how nearly every hope is  
dashed from us. Ah, go not yet  
away!

### 4. Aria

*Alto*

Ah, tarry then, my most beloved;  
ah, haste Thee not away so soon  
from me! Thy departure and  
Thine untimely loss cause me the  
most bitter grief. Ah, abide then  
yet longer here; else I were  
altogether beset by suffering.

**D**avid Hurley began his musical career in 1970 as a chorister in Winchester Cathedral. Ten years later he took up a choral scholarship to New College, Oxford. Between 1984 and 1990 he worked as a freelance singer, specializing in higher falsetto parts, particularly with early music groups such as the Taverner Consort and the Gabrielli Consort. Since 1990 he has been the highest voice in the King's Singers, with whom he is currently approaching his 1200th performance.

**C**hristina Sampson was born and educated in Bristol. After singing in Bristol Cathedral Girls' Choir, she was a member of Clifton Cathedral Choir. While studying for a Music degree at Emmanuel College, Cambridge, Christina sang with Clare College Chapel Choir, with whom she made many recordings, tours and broadcasts. She is currently combining her singing with her post as Assistant Director of Music at Twyford School, Winchester.

Christina's recent performances include: song recitals at Caius, Clare, Emmanuel and St Catharine's Colleges; soloist in the Duruflé *Requiem*, Kelly's *Crucifixion*, the Allegri *Miserere*, Britten *Ceremony of Carols*, and Bach *St John Passion*. Her operatic roles include Aglaé in Gluck's *Echo et Narcisse* and the title role in Poster's *The Nightingale and Rose* at the ADC Theatre, Cambridge.

Christina is currently studying with Alison Wells in London and hopes to continue her training at postgraduate level in the near future.

**S**imon Gallear's musical career began at the age of eight as a chorister in Winchester Cathedral where he sang under David Hill. Upon leaving the Cathedral choir he took up a major music scholarship at Bedales School where he studied French horn, singing and piano before returning to Winchester as a bass choral scholar.

In 1997 he was awarded a place at the Guildhall School of Music and Drama as a principal study singer to study with Ian Kennedy.

He has sung with many choirs in England and abroad, most notably the choir of the Swiss-Italian Radio, the Corydon Singers, the Oxford Philomusica Chorus and *Les Arts Florissants* (with whom he performed the first posthumous performance of Lully's opera *Thésé*). From September 2000, he sang for a year as a lay clerk in the choir of Guildford Cathedral. He performs frequently on both television and radio, most recently providing music for Channel 4's coverage of the Cheltenham Gold Cup. He is now a bass lay clerk in the choir of Winchester Cathedral with whom he has performed throughout Europe and the United States, and has recorded for Decca, Hyperion, Virgin and Herald.

Forthcoming solo engagements include Duruflé's *Requiem* and *Missa Cum Jubilo*, a concert of Spanish renaissance music in Toledo with the early music consort *Polyhymnia* and a concert of 20<sup>th</sup> century English choral music in Winchester next month.

#### **5. Rezitativ**

*Tenor (Evangelist)*

Und ward aufgehoben zusehens  
und fuhr auf gen Himmel, eine  
Wolke nahm ihn weg vor ihren  
Augen, und er sitzt zur rechten  
Hand Gottes.

#### **6. Choral**

*Chor*

Nun lieget alles unter dir, dich  
selbst nur ausgenommen; Die  
Engel müssen für und für dir  
aufzuwarten kommen. Die  
Fürsten stehn auch auf der Bahn,  
und sind dir willig untertan; Luft,  
Wasser, Feuer, Erden muß dir zu  
Dienste werden.

#### **7. Rezitativ**

*Tenor (Evangelist)*

Und da sie ihm nachsahen gen  
Himmel fahren, siehe da stunden  
bei ihnen zwei Männer in weißen  
Kleidern, welche auch sagten:  
*Tenor, Baß*  
»Ihr Männer von Galiläa, was  
stehet ihr und sehet gen Himmel?  
Dieser Jesus, welcher von euch  
ist aufgenommen gen Himmel,  
wird kommen wie ihr ihn  
gesehen habt gen Himmel  
fahren«.

#### **8. Rezitativ**

*Altus*

Ach ja! So komme bald zurück:  
Tilg einst mein trauriges  
Gebärden, sonst wird mir jeder  
Augenblick verhaßt und Jahren  
ähnlich werden.

#### **5. Recitative**

*Tenor (Evangelist)*

And He was carried up into  
heaven. A cloud received Him out  
of their sight; and He sitteth on  
the right hand of God.

#### **6. Chorale**

*Chorus*

Now laid are all things under  
Thee, while Thou art unsubjected;  
Thine angels evermore shall be by  
Thy command directed. All  
princes stand to grace Thy way,  
and Thee with willing hearts  
obey; Earth, Air and Fire and  
Water must serve as Thou dost  
order.

#### **7. Recitative**

*Tenor (Evangelist)*

And while they looked steadfastly  
toward heaven as He went up,  
behold, two men stood by them in  
white apparel; which also said:  
*Tenor, bass*  
"Ye men of Galilee, why stand ye  
gazing up into heaven? This same  
Jesus, which is taken up from you  
into heaven, shall so come in like  
manner as ye have seen Him go  
into heaven."

#### **8. Recitative**

*Alto*

So be it! but return thou soon.  
Wipe away the sadness of my  
countenance; else for me would  
every moment be loathsome and  
as it were a span of years.

### **9. Rezitativ**

*Tenor (Evangelist)*

Sie aber beteten ihn an, wandten  
um gen Jerusalem von dem  
Berge, der da heißet der Ölberg,  
welcher ist nahe bei Jerusalem  
und liegt einen Sabbather-Weg  
davon, und sie kehrten wieder  
gen Jerusalem mit großer Freude.

### **10. Arie**

*Sopran*

Jesu, deine Gnadenblikke kann  
ich doch beständig sehn. Deine  
Liebe bleibt zurücke, daß ich  
mich hier in der Zeit an der  
künft'gen Herrlichkeit schon  
voraus im Geist erquicke, wenn  
wir einst dort vor dir stehn.

### **11. Choral**

*Chor*

Wann soll es doch geschehen,  
wann kömmt die liebe Zeit, daß  
ich ihn werde sehen in seiner  
Herrlichkeit?  
Du Tag, wenn wirst du sein, daß  
wir den Heiland grüßen, daß wir  
den Heiland küssen? Komm,  
stelle dich doch ein!

### **9. Recitative**

*Tenor (Evangelist)*

And they worshipped Him, then  
returned they unto Jerusalem from  
the mount called "Olives,"  
which is from Jerusalem a sabbath  
day's journey. And they returned  
to Jerusalem with great joy.

### **10. Aria**

*Soprano*

Jesu, Thy gracious countenance  
can I yet constantly behold. Thy  
love remaineth below, that I may  
here on earth taste of the glory  
that is to come - and before this in  
my soul even now may be  
refreshed - when one day we shall  
stand in Thy presence.

### **11. Chorale**

*Chorus*

When shall it thus be ended; when  
is that blessed hour for me to see  
Him, splendid in His majestic  
power?  
O Day, when shalt thou be, that I,  
my Saviour meeting, may be my  
Saviour greeting? Come, show  
thyself to me!

**N**icholas Danks was born into a family of professional musicians in Harrow, Middlesex. He began learning the piano at an early age and sang in choirs at school from the age of six. He became interested in church music at his first school – Quanton Hall School, Harrow – where he started playing the organ for chapel services. Nicholas subsequently sang in the choir of his local parish church – St Mary's, Harrow-on-the-Hill and later became Assistant Organist there. He won a music scholarship to the John Lyon School, Harrow, where he learnt the organ with the Director of Music, Frederic Goodwin.

On leaving school, Nicholas went, as Organ Scholar, to read music at Corpus Christi College, Cambridge; where he directed the college choir and played for chapel services, as well as running the musical life of the college in general.

In 1996, on graduating from Cambridge, Nicholas was appointed as Assistant Organist at St Martin-in-the-Fields, London, a post he held for 5 years before being subsequently appointed as Director of Music at St Martin-in-the-Fields in July 2001. As Director of Music, Nicholas is responsible for the church music at St Martin's – managing and directing the choir and choral scholars, and planning all of the music for the many choral services there.

In addition to his work at St Martin's, Nicholas teaches organ at the North London Collegiate School, Stanmore, accompanies the St Paul's Knightsbridge Festival Choir and writes for Choir and Organ magazine.