

The King Shall Rejoice

*The Chantry
Singers*

*The Chantry
Players*

*Musical Director
Roy Rashbrook*

*St Nicolas Church,
Guildford
Saturday 17th November,
7.30pm*



Away from home the choir has sung services in several cathedrals, notably Rochester, Salisbury and St. George's Chapel Windsor.

We were delighted to welcome Roy Rashbrook as our musical director in September 2004.

Next year the Chantry Singers celebrates 25 years making music.

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Sopranos

Beryl Disley *
Jennifer Nicholas *
Claire Rennison *
Lucy Roose
Sue Trumble
Pat Turner
Jyl Wheeler *
Elisabeth Willis

Altos

Shirley Aston
Michelle Bowles
Mary-Rose Brennan
Judy Davies
Jean Matthews *
Shirley Neish
Chris Reddin *
Vicki Shore
Julia Slater *
Karen Tickle
Jean Woolley

Basses

Ray Blues *
Tony Morden *
James Tickle *
Peter West

Tenors

Geoff Disley *
James Goodwin
Tony Kemp *
Hugh Walker *

* Soloist

Next Concert

“Rejoice in The Lamb”

*A Celebration of
Cathedral Music*

*Including works by
Britten, Bairstow, Stanford,
Victoria and Gabrieli*

*Saturday 1 March 2008
St Nicolas Church
Guildford*

Roy Rashbrook - Conductor

Roy read music at Goldsmith's College, London, before going on to the Guildhall School of Music and Drama to study singing under Alexander Oliver, William McAlpine and Rudolf Piernay. Since then he has performed as a tenor soloist with some of Britain's leading orchestras and choirs including The King's Consort, the Orchestra of the Age of Enlightenment, the City of London Sinfonia, the London Mozart Players and the London Philharmonic Choir. He has appeared on many CD recordings, film soundtracks and radio and television broadcasts, both at home and abroad.

Roy is a member of the choir of St Paul's Cathedral, combining their schedule with his work as a soloist, teacher and conductor. He has conducted several choirs and ensembles, including the Goldsmiths' Chorus, The University of London Union Chorus, The Hanover Singers, Hart Voices (Fleet), The Chantry Singers (Guildford) and Candlelight Opera (Windsor), with whom he has performed at the Bath festival and at Hever Castle.

The past few years have seen his debut at the South Bank in a recital of songs by Berg, Brahms, Britten and Schumann, and at the Wigmore Hall in a concert of Monteverdi's sacred music with the King's Consort. He has recently appeared as a soloist in Mozart's C Minor Mass with the English Baroque Choir under Jeremy Jackman at St John's, Smith Square, Purcell's Dido and Aeneas, conducted by Trevor Pinnock, Mendelssohn's Elijah in Bath Abbey, Haydn's Creation in Norwich Cathedral and Monteverdi's Vespers in St Alban's Abbey. He is regularly invited to sing the tenor arias in Handel's Messiah and the rôle of Evangelist in Bach's Saint John Passion in concerts at Saint Paul's Cathedral.

The Chantry Singers is a chamber choir based in Guildford which regularly performs three concerts a year. The choir was formed in 1983 by Tim Venvell, then deputy music director at the Royal Grammar School Guildford, who went on to conduct it for the next ten years. His successors Peter Coulson, Andrew Wilson, Sarah Baldock and Joanna Marsh carried forward his policy of alternating the unaccompanied repertoire with performances of major works. Throughout, the accent has been on a variety of musical styles from a variety of musical ages.

The Chantry Singers

The Chantry Players

Roy Rashbrook
Conductor

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"The King Shall Rejoice" *Music for Royal Occasions*

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John Blow *"God Spake Sometime in* *Visions"*

Mozart
Mass in C major K317 -
"Coronation Mass"

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Interval - 20 minutes

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Handel *Four Coronation Anthems*

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Tonight's concert features music from three coronations: James II in 1685, George II in 1727 and Leopold II of Austria in 1791.

John Blow

John Blow (1649-1708) is one of the many possible answers to the question "why aren't there any decent English composers between Byrd and Purcell". Probably born at North Collingham in Nottinghamshire, he became a chorister at the Chapel Royal, going on to become organist of Westminster Abbey in 1669. One has to feel slightly sorry for poor John Blow, since fairly early in his career he becomes music teacher to a rather gifted pupil



called Henry Purcell, whose career proceeds to overtake his own, leading Blow to relinquish his post at the Abbey in 1680 to make way for the younger man. In 1687 he became master of the choristers at St Paul's Cathedral, a building - let us not forget - that was at that time little more than a pile of rubble and some entertaining sketches in Wren's notebook.

However, none of this seemed to matter to Blow. Indeed, he counted Purcell among his friends when in 1685 both of them were commissioned to write anthems for the coronation of James II. This resulted in complementary anthems, similar in style, form and the number of voices used - eight. Purcell's chose as his text "My heart is inditing" - later to be used by Handel in his Coronation Anthems - while Blow took his text from psalm 89. Both composers skillfully combined and contrasted soloistic and choral writing in their anthems, but Blow's opening string Symphony, together with its re-introduction, first in the voices ("higher than the kings of the earth") and then in the orchestra is simply glorious.

God spake sometime in visions and said:
I have laid help upon one that is mighty.
I have found David my servant,
With my holy oil have I anointed him.
My hand shall hold him fast
And my arm shall strengthen him.
The enemy shall not be able to do him violence:
The son of wickedness shall not hurt him.

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I have found David my servant,
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The enemy shall not be able to do him violence:
The son of wickedness shall not hurt him.

the service sheet and appeared at different points in the service. The idea of combining the choirs of Westminster Abbey and the Chapel Royal backfired when it was discovered that most of the men already belonged to both whilst many of the boys' voices had broken during the summer. To combat this, Handel brought in some of his Italian opera singers to perform the anthems, which was itself controversial, the theatre being seen, particularly by the church, as a very Godless place. All this seems to have been too much for the Archbishop of Canterbury, William Wake, whose service sheet has little caustic comments written in the margin, such as "This was omitted and no Anthem at all sung . . . by negligence of the Choir of Westminster" and "The Anthem in Confusion: All irregular in the Music".

Let thy hand be strengthened, and thy right hand be exalted.

Let justice and judgment be the preparation of thy seat;
let mercy and truth go before thy face.
Alleluia.

The King shall rejoice in thy strength, O Lord.
Exceeding glad shall he be of thy salvation.
Glory and worship hast thou laid upon him.
Thou hast prevented him with the blessings of goodness,
and hast set a crown of pure gold upon his head.
Alleluia.

My heart is inditing of a good matter;
I speak of the things which I have made unto the King.
Kings' daughters were among thy honourable women.
Upon thy right hand did stand the Queen in vesture of Gold;
And the King shall have pleasure in thy beauty.
Kings shall be thy nursing fathers,
and queens thy nursing mothers.

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!
May the King live for ever. Amen. Alleluia.

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Sanctus

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth:

Pleni sunt caeli et terra gloria tua. Hosanna in excelsis.

*Holy, holy, holy Lord, God of power and might;
Heaven and earth are full of your glory.
Hosanna in the highest.*

Benedictus

Benedictus qui venit in nomine Domini: Hosanna in excelsis.

*Blessed is he who comes in the name of the Lord.
Hosanna in the highest.*

Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis.

dona nobis pacem.

*Lamb of God, you take away the sins of the world;
Have mercy on us. Grant us peace.*

Handel's Coronation Anthems

Handel's Coronation Anthems were among the music performed at the coronation of King George II on October 11th 1727. The event itself was little short of a fiasco, having been dogged by problems from the very start. On August 14th the Organist and Composer of the Chapel Royal, William Croft, died. Maurice Green was appointed as successor, but not before Handel had been asked "...by the King to compose the Anthem at the Coronation..." no doubt

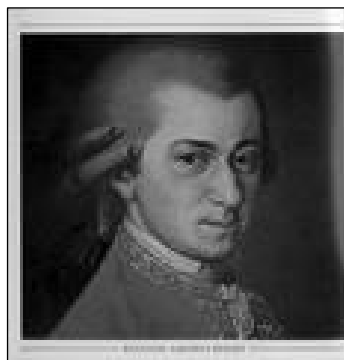


leaving Greene's nose rather out of joint. The order of service was not finalised until the 20th of September, by which time Handel had already composed most of the music. Only a hundred orders of service were printed, leaving most of more than a thousand people in the congregation without a clue as to what was happening. Apparently though, this was no great hardship, as it seems that the service itself bore little relation to what had been planned. The date was postponed for a week because of flood warnings. Handel's Anthems bore different texts to those printed in

I will smite down his foes before his face
And plague them that hate him.
But my faithfulness and my mercy shall be with him,
And in my name shall his horn be exalted.
I will set his dominion also in the sea,
And his right hand in the floods.
He shall cry unto me:
Thou art my Father, my God,
And my strong salvation.
And I will make him my first born,
Higher than the kings of the earth.
My mercy will I keep for him for evermore,
And my cov'nant shall stand fast with him.
His seed also will I make to endure for ever,
And his throne as the days of heaven. Amen.
Allelulia.

Mozart's Coronation Mass

Mozart's Coronation Mass was actually composed for Easter Sunday in 1779 as one of his first offerings at the court of



the Archbishop of Salzburg, where he had recently grudgingly accepted a post, partly to offset the financial losses of a disastrous trip to Paris, and partly to please his father. The rather austere bishop

had very specific demands of the music, seemingly valuing brevity above all else. This accounts for the relative compactness of a mass written for such a grand occasion. In every other respect, though, the music sparkles with celebratory charm, so much so that when Mozart had the opportunity to contribute to the coronation festivities of Leopold II in Prague, he wrote asking for the orchestral parts to be sent to him. In contrast with Vienna, Mozart was a huge success in Prague. "Le Nozze di Figaro" had been a hit, leading to commissioning of "Don Giovanni", while "La Clemenza di Tito" was running at the time of the coronation. It seems likely therefore, that the people of the city would take to this mass as their own, using it again for the coronation of Franz II in 1792 and thereby giving it its nickname.

Kyrie

Kyrie eleison *Lord have mercy*
Christe eleison *Christ have mercy*
Kyrie eleison *Lord have mercy*

Gloria

Gloria in excelsis Deo,
et in terra pax hominibus bonae voluntatis,
Laudamus te, benedicimus te, adoramus te, glo-
rificamus te.

*Glory to God in the highest
and on earth peace to men of goodwill.
We praise You. We bless You. We adore you. We glorify
You.*

Gratias agimus tibi, propter magnam gloriam
tuam,
Domine Deus, Rex coelestis, Deus Pater omnipo-
tens,
Domine Fili unigenite, Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris.

*We give you thanks for Your great glory.
Lord God, Heavenly King, Almighty God the Father,
Lord Jesus Christ, only Son of the Father;
Lord God, Lamb of God, Son of the Father,*

Qui tollis peccata mundi, miserere nobis,
suscipe deprecationem nostram;
qui sedes ad dexteram Patris, miserere nobis.

*You take away the sins of the world; have mercy on us;
receive our prayer;
You sit at the right hand of the Father; have mercy on us.*

Quoniam tu solus Sanctus, tu solus Dominus,
tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu in gloria Dei Patris. Amen.

*For you alone are holy, You alone are the Lord,
You alone are the Most High, Jesus Christ,
with the Holy Spirit, in the glory of God the Father.
Amen.*

Credo

Credo in unum Deum, Patrem omnipotentem,
factorem coeli et terrae, visibilium omnium,
et invisibilium.
Et in unum Dominum Jesum Christum
Filius Dei unigenitum.
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine, Deum verum de
Deo vero.
Genitum, non factum, consubstantialem Patri:
per quem omnia facta sunt. Qui propter nos
homines et propter nostram salutem descendit de
coelis.

*I believe in one God, the Father, the Almighty,
maker of heaven and earth, Of all that is seen and unseen.
I believe in one Lord Jesus Christ, the only Son of God,
eternally begotten of the Father.*

*God from God, Light from Light,
True God from true God;
begotten, not made; of one being with the Father;
through Him all things were made. For us men, and for
our salvation, He came down from heaven.*

Et incarnatus est de Spiritu Sancto ex Maria Vir-
gine:
et homo factus est.
Crucifixus etiam pro nobis: sub Pontio Pilato pas-
sus,
et sepultus est.

*By the power of the Holy Spirit He became incarnate from
the Virgin Mary and was made man.
For our sake He was crucified under Pontius Pilate.
He suffered death and was buried.*

Et resurrexit tertia die, secundum Scripturas.
Et ascendit in coelum: sedet ad dexteram Patris.
Et iterum venturus est cum gloria judicare vivos
et mortuos:
cujus regni non erit finis.

*On the third day He rose again
in accordance with the Scriptures;
He ascended into heaven,
and is seated at the right hand of the Father.
He shall come again in glory to judge both the living and
dead, and His kingdom shall have no end.*

Et in Spiritum Sanctum, Dominum et vivifi-
cantem:
qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul adoratur et conglori-
ficatur:
qui locutus est per Prophetas.

*I believe in the Holy Spirit, the Lord, the giver of life,
Who proceeds from the Father and the Son;
with the Father and the Son He is worshipped and glori-
fied;
He has spoken through the prophets.*

Et unam sanctam catholicam et apostolicam Ec-
clesiam.
Confiteor unum baptisma in remissionem pecca-
torum.
Et exspecto resurrectionem mortuorum.
Et vitam venturi saeculi. Amen.

*I believe in one holy, catholic and apostolic Church.
I acknowledge one baptism for the forgiveness of sins,
and I look for the resurrection of the dead,
and the life of the world to come. Amen.*