

The Chantry Singers

present

Bach : Suite no. 3 in D

Vivaldi : Gloria

Bach : Magnificat in D

Jennifer Saunders - Soprano

Elaine McKrill - Soprano

Ian Barratt - Tenor

Clive Letchford - Baritone

Jeremy Sampson - Leader

Timothy Venvell - Conductor

Holy Trinity Church, Guildford
Saturday 24th February, 1990 at 8.00 p.m.

PROGRAMME

Suite no. 3 in D

J. S. Bach

- 1 Overture
- 2 Air
- 3 Gavottes 1 & 2
- 4 Bourrée
- 5 Gigue

Gloria

A. Vivaldi

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|----|--------------------------|---------------|
| 1 | Gloria in excelsis | Chorus |
| 2 | Et in terra pax | Chorus |
| 3 | Laudamus te | Duet |
| 4 | Gratias agimus tibi | Chorus |
| 5 | Propter magnam gloriam | Chorus |
| 6 | Domine Deus | Aria |
| 7 | Domine Fili Unigenite | Chorus |
| 8 | Domine Deus Agnus Dei | Aria & Chorus |
| 9 | Qui tollis | Chorus |
| 10 | Qui sedes ad dexteram | Aria |
| 11 | Quoniam tu solus sanctus | Chorus |
| 12 | Cum Sancto Spiritu | Chorus |

INTERVAL

Magnificat

J. S. Bach

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| 1 | Magnificat | Chorus |
| 2 | Et exsultavit spiritus meus | Aria |
| 3 | Quia respexit | Aria |
| 4 | Omnes generationes | Chorus |
| 5 | Quia fecit mihi magna | Aria |

6	Et misericordia	Duet
7	Fecit potentiam	Chorus
8	Deposuit potentes	Aria
9	Esurientes implevit bonis	Aria
10	Suscepit Israel	Trio
11	Sicut locutus est	Chorus
12	Gloria Patri	Chorus

Gloria

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| 1. | Gloria in excelsis Deo | Glory be to God in the highest |
| 2. | et in terra pax hominibus
bonae voluntatis. | and on earth, peace, goodwill
to all men. |
| 3. | Laudamus te, benedicimus
te, adoramus te,
glorificamus te. | We praise Thee, o Lord, we
bless Thee, we worship Thee,
we glorify Thee. |
| 4. | Gratias agimus tibi | We give thanks to Thee |
| 5. | propter magnam gloriam
tuam. | for Thy great glory. |
| 6. | Domine Deus, rex coelestis,
deus Pater omnipotens, | Lord God, heavenly King, God
the Father almighty, |
| 7. | Domine Fili unigenite Christe, | only begotten son of God,
Jesus Christ, |
| 8. | Domine deus, Agnus Dei,
Filius Patris, qui tollis
peccata mundi,
miserere nobis. | Lord God, Lamb of God, Son of
the Father, who takest away
the sins of the world, have
mercy upon us. |

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| 9. Qui tollis peccata mundi,
suscipe deprecationem
nostram. | Who takest away the sins of
the world hear our prayer. |
| 10. Qui sedes ad dexteram
Patris, miserere nobis. | Who sittest at the right
hand of God the Father,
have mercy upon us. |
| 11. Quoniam tu solus sanctus,
tu solus Dominus, tu solus
Altissimus, Jesu Christe. | For Thou only art holy,
Thou only art the Lord,
Thou only art the most
high, Jesus Christ. |
| 12. Cum Sancto Spiritu,
in gloria Dei Patris, amen. | With the Holy ghost, in the
glory of God the Father,
amen. |

Magnificat

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| 1. Magnificat mea anima
Dominum, | My soul doth magnify the Lord, |
| 2. et exsultavit spiritus meus
in Deo salutari meo. | And my spirit hath rejoiced in
God my Saviour. |
| 3. Quia respexit humilitatem
ancillae suae; ecce, enim ex
hoc beatam me dicent | For He hath regarded the
lowliness of his handmaiden.
For behold, from henceforth,
[all generations] shall call me
blessed |
| 4. omnes generationes. | [for behold] all generations. |

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| 5. | Quia fecit mihi magna,
qui potens est, et sanctum
nomen eius. | For He that is mighty hath
magnified me, and holy is His
name. |
| 6. | Et misericordia a progenie
in progenies timentibus eum. | And His mercy is on them that
fear Him, throughout all
generations. |
| 7 | Fecit potentiam in brachio
suo, dispersit superbos
mente cordis sui. | The Lord hath shewed strength
with his arm, and scattered the
proud in the imagination of their
hearts. |
| 8. | Deposuit potentes de sede
et exaltavit humiles. | He hath put down the mighty
from their seat and hath
exalted the lowly and meek. |
| 9. | Esurientes implevit bonis et
divites dimisit inanes. | He hath filled the hungry with
good things and the rich He
hath sent empty away. |
| 10. | Suscepit Israel puerum
suum, recordatus
misericordiae suae, | He hath holpen his servant
Israel in remembrance of his
mercy, |
| 11. | Sicut locutus est ad patres
nostros, Abraham et semini
eius in secula. | Even as He promised to our
forefathers, Abraham and his
seed for ever. |
| 12. | Gloria Patri, gloria Filio,
gloria et Spiritui Sancto.
Sicut erat in principio, nunc
et semper et in secula
seculorum. Amen. | Glory be to the Father, the Son
and the Holy Ghost. As it was
in the beginning and is now,
and ever shall be, world without
end. Amen. |

Bach (1685-1750) was, above all, a practical composer, and his compositions by and large can be related to the particular job he happened to be doing at the time. Certainly his secular orchestral and chamber works clearly relate to his job as Konzertmeister to Prince Leopold of Anhalt-Cöthen, when his sole responsibility was to conduct the court orchestra. It was the only period in his life when Bach was not involved in church music at all, and he made the most of it, composing the four orchestral suites, the six Brandenburg concertos, the violin concertos and many instrumental chamber works, in this period (1717- 1723). The third orchestral suite, in D, which we hear tonight, is Bach orchestral writing on the grand scale, with an impressive 'French overture' as the opening movement (slow and stately outer sections with a faster fugal section in the middle). The second movement is of course the very well-known *Air on a G string* played by the strings alone, and then the wind and brass return for the closing movements of the suite.

Vivaldi (c.1675 - c.1741) was only ten years older than Bach, and yet his style is one generation, if not two, away from mature Bach. That is not to say that Vivaldi's compositions were not polished - in their own terms they were well to the fore in their day - and Bach was much indebted to the older man for presenting him with a model of how to control the full implications of tonality, still establishing itself as the clear successor to the medieval modal system. But for contrapuntal style, we have to wait for Bach, and in his own way, Handel, to see the full potential of the Baroque brought to fruition. The exact date of this

setting of the Gloria (there was another, now lost) is not known, but 1725 has been suggested as a possibility.

In a small town in Germany, not much earlier, Bach was being installed as Cantor of St. Thomas's Church, Leipzig, the job that was to see him through the rest of his days, and be the setting for some of the greatest sacred choral works ever written. It seems likely that the Magnificat was one of the first to be written at Leipzig, probably first performed at Christmas, 1723. A Latin Magnificat was only performed on high festivals at St. Thomas's, when a large-scale, orchestral setting was also permitted. Bach brought to the Magnificat all his concerto writing skills with a massive orchestral first movement, in which the choir is really only a part. As in the Suite in D, Bach uses the largest orchestra available at the time, adding oboes, flutes, trumpets and timpani to the usual string orchestra. Each section of the Magnificat is a complete movement, and the final section of the Gloria recalls the opening movement to round off the exhilarating piece.

Jennifer Saunders was born in Loughborough, and studied at the Leicestershire School of Music before winning a scholarship to the Royal Academy, where she has been studying with Marjorie Thomas. She has been highly commended for her operatic performances at the Academy, and has recently given performances of Mozart's *Exsultate Jubilate* and Bach's *Christmas Oratorio*.

Elain McKrill comes from Herefordshire, and also studied at the Royal Academy. She has won a number of prizes, including the Arthur Burcher Award, the Guildford Young Singer Award, and the Academy's highest performing honour - the Recital Diploma. She now studies with Mark

Wildmon and, with a number of operatic roles already in her repertoire (Sesto from *Giulio Cesare*, Beatrice from *Beatrice et Benedict*, Fiordiligi from *Così fan Tutte*) has operatic performances coming up at the Cheltenham International Music Festival, and several oratorio roles (*Carmina Burana*, *Messiah*, *Elijah*) in the Home Counties.

Ian Barratt comes from Birmingham, but most of his singing has taken place at Oxford, where he was an Academical Clerk at Magdalen College, and then a lay clerk at Christ Church Cathedral. He has sung a number of oratorio roles, including *Messiah* and the Mozart *Requiem*, and is also now studying with Mark Wildmon.

Clive Letchford studied Classics at Cambridge University, and was a Choral Exhibitioner at Jesus College, Cambridge. He is now based in Croydon, and sings regularly at Southwark Cathedral as a lay clerk. He has sung many oratorio roles, and is currently moving into opera, having just played Count Almaviva in *The Marriage of Figaro*.

Timothy Venvell was educated at Magdalen College School, Oxford, and St Catharine's College, Cambridge, where he was Organ Scholar. He became Assistant Director of Music at the Royal Grammar School, Guildford, in 1981, and 18 months later formed The Chantry Singers. For five years he was organist and choirmaster at St Saviour's Church, Guildford. In 1987 he relinquished both Guildford posts to become Director of Music at Kingston Grammar School, and took over the KGS Choral Society. Twice a year he directs Ex Collegio, an occasional choir of experienced amateurs, which broadcast on Radio 3 in 1984, and has recently made a record.