

The Chantry Singers

HANDEL

Dixit Dominus

VIVALDI

Gloria

BACH

Violin Concerto in E

Conductor : Andrew Wilson

Violin : Tim Callaghan

Saturday 27th March 1999 at 8 p.m.

**St Nicolas Church
Guildford**

GUILDFORD 99
International
MUSIC FESTIVAL



Dixit Dominus

GF Handel

- Dixit Dominus*
- Virgam virtutis*
- Tecum principium*
- Juravit Dominus*
- Tu es sacerdos*
- Dominus a dextris tuis*
- Judicabit in nationibus*
- De torrente in via bibet*
- Gloria Patri*

Soloists: Jenny Hansell, Jenny Nex, Geoffrey Williams, Michael Wheatley, Simon Brennan.

INTERVAL

Violin Concerto in E, BWV1042

JS Bach

- Allegro*
- Adagio*
- Allegro assai*

Solo Violin: Tim Callaghan

Gloria, RV589

A Vivaldi

- Gloria*
- Et in terra pax hominibus*
- Laudamus te*
- Propter magnam gloriam*
- Domine Deus*
- Domine Fili Unigenite*
- Domine Deus, Agnus Dei*
- Qui tollis peccata mundi*
- Qui sedes ad dexteram*
- Quoniam tu solus Sanctus*
- Cum Sancto Spiritu*

Soloists: Jenny Hansell, Jenny Nex, Geoffrey Williams

George Frederic Handel was born in Germany in 1685. He spent time in Italy before settling in London for the last 35 years of his life before he died in 1759. The range of his musical output is very wide; over 20 Italian operas produced for Hanover and London; a large body of chamber music; organ concertos and concerti grossi, ceremonial music for English occasions (*Water music, Fireworks Music* and four Coronation anthems which have been performed at every coronation since George I) and nearly 30 English oratorios (including *Messiah*) which was a new genre almost wholly Handel's own creation after the public demanded some form of musical entertainment when the theatres were closed for opera in the season of Lent. *Dixit Dominus* (Psalm 109) is Handel's earliest surviving choral work, dating from Rome in 1707. His varied treatment of the chorus music is particularly interesting in this work. A favourite texture of Handel's results from the combination of thematic figures in long and short note values, and there are several examples in this work, most apparent near the start at "*donec ponam*". Here the long plainsong-like cantus firmus is accompanied by very short phrases which look forward to the *Hallelujah* in the *Messiah*. The old *stile antico* style of fugal writing is recalled at the start of the *Judicabit in nationibus* before giving way to the more orchestral *concertato* style. In contrast, the rather unusual harmonic progression combined with the more straightforward full chordal texture at *Juravit Dominus* proclaims the strength and wonder of the Lord's promise. The shattering of the heads in many countries at the end of *Judicabit* is not lost on Handel who opts for a complete contrast in metre, tonality and texture to emphasise the words.

Johann Sebastian Bach (1685-1751) was a prolific composer in almost every genre of the Baroque period with the exception of opera. While he didn't "borrow" music in the way that Handel did, he was always on the lookout for opportunities to arrange other composer's music for the organ, or to arrange his own music to suit different circumstances. He arranged ten concertos by Vivaldi for the organ, and his harpsichord concertos are nearly all arrangements of violin concertos in keys which were more suited to the keyboard instrument. the three violin concertos that survive in their original form (those in A minor, E major and the double concerto in D minor) were all written during Bach's period of employment as Kappelmeister at Cothen. The first movement employs a rather unusual form in Bach's instrumental music, almost that of a *da capo* aria with its almost exact repetition of the first section after a contrasting middle section. The second movement is built on a repeated ostinato figure in the bass before a lively rondo finishes off the piece.

Antonio Vivaldi was born in 1678 and entered the priesthood in though he never actually said Mass because of a chest complaint. He composed over 90 operas,

concertos for just about every conceivable instrument (including mandolin, flute, oboe, bassoon, horn, trumpet, violin and cello), sonatas, masses and an oratorio. Very little of his output is known to the general public despite him being held in the highest regard in his own time and his reputation has suffered greatly at the hands of critics and other composers. many of these views were summed up by Stravinsky who said, "*Vivaldi is greatly overrated, a dull fellow who could compose the same form over, and so many times over!*" The *Gloria*, RV589 (there are two others) was one of the first sacred works he wrote and it formed part of the Mass cited by the governors of the foundling institution he worked at when they awarded him the special emolument of 50 ducats. The work is on a grand scale consisting of 12 movements which contain contrasts in tempo, key, scoring and style. they range from the jubilant opening movement to the solid *Gratias agimus tibi*, the fugal *Propter magnam*, the cheery duet *Laudamus te*, the jaunty *Domine fili* and the contrast of solo and chorus in the *Domine Deus*. The final fugal movement relies heavily on the corresponding movement from the *Gloria* of one of his Veronese contemporaries but provides a suitable climax to one of the most popular works in the modern choral repertoire.

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Tim Callaghan studied at the University of Surrey and the Royal Academy of Music in London. Since then, he has been a member of the Sadlers Wells Ballet Orchestra and has undertaken a freelance career in which he has worked for many of the London orchestras. He still maintains his interest in orchestral playing, but mainly as a leader or soloist. His most recent performances have included the concertos of Beethoven, Bruch, Brahms, Mendelssohn and Bach as well as Vivaldi's *Four Seasons*. Tim is a familiar face in Guildford, regularly coaching at the Royal Grammar School and formerly tutor to Surrey's County Youth Orchestra. He lives with his wife and three sons at Christ's Hospital where he is Head of Strings. He leads a team of ten string teachers at the school and also directs the thriving community string project. Future plans include a prestigious series of chamber concerts at Christ's Hospital and also solo recitals featuring Bach's unaccompanied partitas and sonatas. the violin that Tim is playing for tonight's performance was put together in Bologna in 1727 by a luthier called JF Guidantus, famed for his seedy departure from the Cremonese workshops of the Amati's, taking with him as many bits of violin that he could carry.

Jenny Hansell specialises in the performance of Baroque and Classical oratorio and vocal chamber music. As well as singing the masterpieces of the period such as Monteverdi's *1610 Vespers*, Schutz's *Christmas Story* and the standard

eighteenth century repertoire, Jenny has also given first modern performances of innumerable re-discovered works, particularly by Marc-Antoine Charpentier, a selection of whose motets she has recorded for Cologne Radio with her colleagues in the ensemble *Sospiri*. She has recently been to Israel for performances of *Carmina Burana* (the original medieval songs) in Tel Aviv, Jerusalem, Haifa and Nazareth and is working with the same group of Israeli and Arab musicians again this summer in Slovenia and Austria. Other future engagements include Bach's *Christmas Oratorio* and *Mass in B minor* to mark the 250th anniversary of the death of the composer. Until then she will be preoccupied with the music of Haydn (Michael and Joseph), Mozart, JC Bach and Handel and with the need to maintain order in a home also occupied by a conductor and two increasingly busy young violinists!

Jenny Nex studied music at Edinburgh University (graduating in 1994) from where she went on to specialise as a singer in early music at the Guildhall School of Music and Drama. She is currently employed as Assistant Curator at the Royal College of Music Museum of Instruments where her research interests include the design and construction of historical keyboard instruments. Jenny is working towards an MA in Museum and Gallery Management and continues to work as freelance soloist.

Geoffrey Williams has been singing professionally now for several years since graduating from the University of East Anglia with a music degree. He has performed frequently as a soloist in and around Guildford and regularly sings with professional choirs in London. His repertoire spans several centuries and includes many works not normally associated with the counter-tenor.

Michael Wheatley was a choral exhibitor at Emmanuel College, Cambridge as a student. Having left Cambridge he became a member of Chelsea Opera Group. He is currently a member of the Chantry Singers and Guildford Choral Society, and he sang the part of Messenger in the latter's recent performance of Handel's *Theodora*.

Simon Brennan began his singing career as a chorister at Armagh Cathedral. He went on to become a Choral Scholar at St. Patrick's Cathedral, Dublin whilst a student in the city. He currently teaches at Charterhouse school and has appeared as a soloist a number of times with the Chantry Singers.

Andrew Wilson was born and educated in Leeds. He went on to study at Edinburgh university where he gained a First Class degree and won the prize for organ performance. Since leaving Edinburgh, he has spent time at Cardiff University studying for an MA in Eighteenth Century Music and in particular, English oratorio of the period, and has given recitals in Cambridge, Ipswich, Glasgow and Edinburgh. He is currently Assistant Director of Music at the Royal Grammar School in Guildford, having previously held a similar position in Ipswich, and accompanies the University of London Chamber Choir, with whom he has made a number of recordings. At present he conducts the Chantry Singers and the Guildford Chorale and Sinfonia, a youth choir and orchestra based in Guildford with whom he undertook a recent tour of Western France, and examines for GCSE and A-level.

Violins

Tim Callaghan (Leader)
Ian Belton
Peter Hemborough
Alison Lloyd
Martin Palmer
Denise Powell
Kerry Vaughan

Viola

Phyllida Maude-Roxby
Catherine Belton

Cello

Zoe Martlew
Emma Black

Brass

Adam Precious

Oboe

Martin Packman

Continuo

David Williams

The Chantry Singers are extremely grateful to Tim Callaghan for performing the Bach concerto with us tonight as the advertised soloist Litsah Tunnah is unwell.

DIXIT DOMINUS

Dixit Dominus domino meo:
Sede a dextris meis,
donec ponam inimicos tuos scabellum
pedum tuorum.

Virgam virtutis tuae emittet Dominus ex
Sion:
dominare in medio inimicorum tuorum.

Tecum Principium in die virtutis tuae in
splendoribus sanctorum;
ex utero ante luciferum genui te.

Juravit Dominus, et non poenitebit eum:

Tu es sacerdos in aeternum,
secundum ordinem Melchisedech.

Dominus a dextris tuis
confregit in die irae suae reges.

Judi abit in nationibus,
implebit ruinas:
conquassabit capita in terra multorum.

De torrente in via bibet:
propterea exaltabit caput.

Gloria Patri et Filio
et Spiritui Sancto:
sicut erat in principio,
et nunc, et semper,
et in saecula saeculorum. Amen.

DIXIT DOMINUS

*The Lord said unto my Lord:
Sit thou at my right hand,
until I make thine enemies thy footstool.*

*The Lord shall send the rod of thy strength
out of Sion:
rule thou in the midst of thine enemies.*

*The people shall be willing in the day of thy
power,
in the beauties of holiness from the womb of
the morning:
thou has the dew of thy youth.*

The Lord hath sworn, and will not repent:

*Thou art a priest for ever
after the order of Melchisedech.*

*The Lord at thy right hand
shall strike through kings in the day of his
wrath.*

*He shall judge among the heathen;
he shall fill the places with the dead bodies;
he shall wound the heads over many
countries.*

*He shall drink of the brook in the way:
therefore shall he lift up the head.*

*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,
world without end. Amen.*

GLORIA

Gloria in excelsis Deo,

Et in terra pax hominibus bonae voluntatis.

Laudamus te, benedicimus te,
adoramus te, glorificamus te.

Gratias agimus tibi,

Propter magnam gloriam tuam.

Domine Deus, rex caelestis,
Deus Pater omnipotens,

Domine Fili unigenite, Jesu christe.

domine Deus, Agnus Dei, Filius patris,
Rex caelestis, Domine Fili unigenite,
qui tollis peccata mundi,
miserere nobis

Qui tollis peccata mundi,
suscipe deprecationem nostram.

Qui sedes ad dexteram Patris,
miserere nobis.

Quoniam tu solus sanctus,
tu solus Dominus, tu solus altissimus,
Jesu Christe.

Cum Sancto Spiritu, in gloria Dei Patris,
Amen.

GLORIA

Gloria be to God on high.

And on earth peace, goodwill towards men.

*We praise Thee, we bless Thee,
we worship Thee, we glorify Thee.*

We give thanks to Thee

for Thy great glory.

*O Lord God, heavenly King,
God the Father Almighty,*

O Lord, only begotten Son, Jesus Christ,

*O Lord God, lamb of God, Son of the
Father,
heavenly King, only begotten Son,
that taketh away the sins of the world,
have mercy upon us.*

*Thou that takest away the sins of the world,
receive our prayer.*

*Thou that sittest at the right hand of God the
Father,
have mercy upon us.*

*For Thou only art holy,
Thou only art the Lord, Thou only art
themost high,
Jesus Christ,*

*With the Holy Ghost, in the glory of God the
Father,
Amen.*