



P R O G R A M M E





Saturday 15th November 1997

All Saints Church, Hove

JOHN TAVENER

Song for Athene: "May Flights of Angels Sing Thee to Thy Rest"

HERBERT HOWELLS

Requiem

~Interval 20 minutes~

Wine will be on sale for the benefit of church funds

ROSSINI

Petite Messe Solennelle



ESTERHÁZY CHAMBER CHOIR

conducted by

David Angus

Phyllida McCormick ~ Soprano Clarissa Meek ~ Contralto

Andrew Mackenzie-Wicks ~ Tenor Wyn Pencarreg ~ Bass

Michael Fulcher ~ Piano & Organ

Philip Towler ~ Harmonium



Thank you for coming to our concert. If you would like to receive information about future Esterházy Chamber Choir concerts, please complete the 'Friends' application form in this programme.

JOHN TAVENER: *Song for Athene*

Alleluia. May flights of angels sing thee to thy rest.

Remember me, O Lord, when you come into your kingdom.

Give rest, O Lord, to your handmaid who has fallen asleep.

Alleluia. The choir of saints have found the well-spring of life and door of paradise.

Alleluia. Life: a shadow and a dream.

Alleluia. Weeping at the grave creates the song: Alleluia.

Come, enjoy rewards and crowns I have prepared for you. Alleluia.

Contrary to the view held in some circles, John Tavener did not burst upon the scene with *Song for Athene*; rather his cyclical popularity, like Haley's unerring comet, had come round again. To put it into context we have to go back as far as the The Beatles' era to trace Tavener's initial zenith. *The Whale* and *Celtic Requiem* enjoyed enormous popularity when they were published by Apple Records which is, of course, better known for albums such as *Revolver* and *Sergeant Pepper's Lonely Hearts Club Band*. Further impetus was given in the early eighties when The Tallis Scholars, under Peter Phillips, recorded *Ikon of Light* in Greek and, more recently, Steven Isserlis' interpretation of *The Protecting Veil* touched a sympathetic chord with many.

Greece is for Tavener a spiritual homeland, a source of inspiration and a refuge. Tavener is not entirely comfortable with the limelight which his works periodically attract and following the tragic death of Diana Princess of Wales, with its attendant clamour of interest in *Song for Athene*, he once again escaped to his beloved island of Evvoia. It is in Greece that we find the origins of *Song for Athene* but not, as we might expect, rooted in an ancient mythology but rather in a tragedy of our times. Whether by coincidence or design it was a poignant selection for Diana's funeral. Athene Hariades, a young actress friend of Tavener, was also killed in an accident. The work is a personal response to her death. There is, too, an irony in all this. Tavener, in what has the appearance of an almost masochistic tendency, clearly courts the attention which has presently caused him discomfort. Despite his protestations, this music is written for the masses and has mass appeal. Tavener is not like Howells, whose *Requiem* was so very private and personal that it was withheld from the public for decades. Stephen Pettitt, writing in *The Times* shortly after Diana's funeral, presents a clear view of Tavener's approach to composition:

"His objective is to be simple, even naïve. Sincerity and a spiritual detachedness, an abrogation of one's ego, are what makes such music speak so eloquently, so universally. And music for the masses it most certainly is, with its easy, polished sounds, though he would deny that it is a deliberate attempt to woo audiences."

For those who wish to contribute, there will be a retiring collection for the Diana, Princess of Wales charity appeal.

HERBERT HOWELLS: *Requiem*

Salvator mundi

O Saviour of the world, who by thy cross and precious blood hast redeemed us, save us and help us, we humbly beseech the, O Lord.

Psalm 23

The Lord is my shepherd: therefore can I lack nothing. He shall feed me in a green pasture: and lead me forth beside the waters of comfort. He shall convert my soul: and bring me forth in the paths of righteousness, for his name's sake. Yea, though I walk in the valley of the shadow of death, I will fear no evil: thy rod and thy staff comfort me. Thou shalt prepare a table before me against them that trouble me. Thou hast anointed my head with oil, and my cup shall be full. But thy loving-kindness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord for ever.

Requiem æternam (I)

Requiem æternam dona eis, Domine, et lux perpetua luceat eis.

Psalm 121

I will lift up my eyes unto the hills: from whence cometh my help. My help cometh even from the Lord: who hath made heaven and earth. He will not suffer thy foot to be moved: and he that keepeth thee will not sleep. Behold he that keepeth Israel shall neither slumber nor sleep. The Lord himself is thy keeper: he is thy defence upon thy right hand; so that the sun shall not burn thee by day: neither the moon by night. The Lord shall preserve thee from evil: yea it is even he that shall keep thy soul. The Lord shall preserve thy going out, and thy coming in: from this time forth and for evermore.

Requiem æternam (II): as (I) above

I heard a voice from heaven

I heard a voice from heaven saying unto me: Write: 'from henceforth blessed are the dead which die in the Lord'. E'vn so saith the spirit: blessed are the dead which die in the Lord; for they rest from their labours, and their works follow them.'

The apparent similarity between the circumstances attending the composition of *Song for Athene* and Howells' *Requiem* runs only skin deep. Although it was for many years thought that the *Requiem* was a response to Howells' son's death, it is now established clearly that that was not the case. It is true, however, that the work was influenced in an evolutionary sense by that tragic loss. Howells' sketches for the work were started around 1932, some three years before his son Michael died of spinal meningitis. Ultimately the *Requiem* was subsumed into the far larger *Hymnus Paradisi* which, in turn, became the true memorial to Michael and, in Howells' own words, was to remain "a personal, private document".

Howells withheld both his *Requiem* and *Hymnus Paradisi* from public performance for many years. Even when Herbert Sumsion persuaded him to publish *Hymnus Paradisi*, twelve years after it was written, Howells steadfastly retained the *Requiem*. Not until 1980 did it see the light of day.

Howells' writing is at once eloquent, uplifting and deeply moving. The *Requiem* takes us not only from darkness into light but also mirrors through the music, as only Howells can, Michael's terrible suffering and eventual deliverance from pain.

GIOACHINO ROSSINI: *Petite Messe Solennelle*

PART ONE~

Kyrie, Christe

SOLOISTS & CHORUS

Kyrie eleison
Christe eleison
Kyrie eleison

Gloria, Laudamus

SOLOISTS & CHORUS

Gloria in excelsis Deo
Et in terra pax hominibus
bonæ voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.

Gratias

CONTRALTO, TENOR & BASS

Gratias agimus tibi propter
magnam gloriam tuam.

Domine Deus

TENOR

Domine Deus, Rex cœlestis,
Deus Pater omnipotens.
Domine Fili unigenite,
Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.

Qui tollis

SOPRANO & CONTRALTO

Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.

Quoniam

BASS

Quoniam tu solus Sanctus.
Tu solus Dominus.
Tu solus Altissimus,
Jesu Christe.

Cum Sancto

SOLOISTS & CHORUS

Cum Sancto Spiritu
in gloria Dei Patris. Amen.

PART TWO~

Credo

SOLOISTS & CHORUS

Credo in unum Deum,
Patrem omnipotentem,
factorem cœli at terræ,
visibilem omnium et
invisibilem. Et in unum
Dominum Jesum Christum,
Filius Dei unigenitum.

Et ex Patre natum ante omnia
sæcula. Deum de Deo,
lumen de lumine,
Deum vero de deo vero.
Genitum non factum,
consubstantialem Patri.
Per quem omnia facta sunt.
Qui propter nos homines
et propter nostram salutem
descendit de cœlis.
Et incarnatus est de Spiritu
Sancto ex Maria Virgine, et
homo factus est.

Crucifixus

SOPRANO

Crucifixus etiam pro nobis:
sub Pontio Pilato
passus et sepultus est.

Et resurrexit

SOLOISTS & CHORUS

Et resurrexit tertia die,
secundum Scripturas.
Et ascendit in cœlum:
sedet ad dexteram Patris.
Et iterum venturas est cum
gloria, judicare vivos et mortuos:
cujus regni non erit finis. Et in
Spiritum Sanctum,
Dominum et vivificantem:
qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul
adoratur et conglorificatur:
qui locutus est per Prophetas.
Et in unum sanctam catholicam
et apostolicam Ecclesiam.
Confiteor unum baptisma in
remissionem peccatorum. Et
expecto resurrectionem
mortuorum.
Et vitam venturi sæculi.
AMEN.

Sanctus

SOLOISTS & CHORUS

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra

gloria tua.
Hosanna in excelsis.
Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

Rossini was, in every sense of the phrase, 'a bit of a lad' and even in his seventies he found the young ladies enchanting and irresistible. The *Petite Messe Solennelle* was written just five years before his death as part of a series of pieces for voice and piano which he himself referred to as '*les péchés de vieillesse*' or '*the sins of old age*'. The apples of his eye were two talented sisters from Turin called Barbara and Carlotta Marchioso who were, at the time, enjoying rapturous approbation at the Théâtre-Italien in Paris. In fact the piece was intended to be a showcase for them.

It is well-nigh impossible to say anything about the *Petite Messe Solennelle* without stating the obvious: it is neither small nor solemn. As a composer who thought that the church, on the whole, took itself far too seriously, Rossini was very much in the Haydn school when it came to religious music. Also, by choosing to write a *magnum opus* for his female Italian stars, he was at once cocking a snoot at the Church of Rome and denying himself access to any of their churches for performance. This helps put into context his choice of accompaniment, which may to us seem a little bizarre.

The work is scored for small mixed choir (including women and castrati), four soloists, two pianos and harmonium (known at the time as '*orgue expressif*'). Rossini had many admirers including, during his lifetime, Beethoven and Verdi. He was put under considerable pressure to orchestrate the *Petite Messe* and later he did accede to the requests, although with the strict stipulation that the work should not be performed other than originally written until after his death. For this performance, which resembles closely that first given in 1863, the second piano (which only occasionally doubled the first in a *ripieno* part) and castrati are dispensed with.

Programme notes written by David Goodwin

PHYLLIDA McCORMICK ~ *Soprano*

Phyllida McCormick studied at the Royal College of Music with Wilfred Brown and Lyndon van der Pump. She now works with Winifred Ramsey. On leaving college she joined The Sixteen and has since performed all the major oratorios and given recitals throughout Britain and Europe under a number of leading conductors, including Andrew Parrott and John Lubbock. Phyllida's operatic rôles include **Dido** in Purcell's *Dido and Aeneas*, **Nanetta** in Verdi's *Falstaff*, **Caroline** in Peter Wishart's *The Clandestine Marriage*, **Pamina** in Mozart's *The Magic Flute*, **Hero** in Berlioz' *Beatrice and Benedict*, **The Countess** in Mozart's *The Marriage of Figaro*, and the title rôle in Tchaikovsky's *The Enchantress*. In December 1996 she sang *Messiah* with the Esterházy Chamber Choir and the London Mozart Players. Future plans include recordings of Haydn Masses with David Angus and further work with the Esterházy Chamber Choir.

CLARISSA MEEK ~ *Contralto*

Clarissa Meek studied at the Guildhall School of Music and Drama. After graduating, she joined Scottish Opera where she sang numerous rôles including **Iolanthe** in Sullivan's opera of the same name, and **Madam Larina** in Tchaikovsky's Eugene Onegin for Scottish Opera-Go-Round. She has since sung frequently with Glyndebourne Festival and Glyndebourne Touring Opera, including **Madam Larina** and creating the rôle of **Fear/Model** in Birtwistle's *The Second Mrs Kong*. Other companies she has worked for include City of Birmingham Touring Opera, Isle of Man Opera, New Sussex Opera, and Pavilion Opera during a recent tour of Japan. In 1995 Clarissa received the Eric Vietheer Memorial Award at Glyndebourne. She performs regularly on the oratorio and concert platform, and last year sang Haydn's *Stabat Mater* at the Snape Proms, Aldeburgh and *Messiah* in Hanover and Brighton. More recently she has performed in Elgar's *Dream of Gerontius* in Wales, Haydn's *Creation* during the Brighton Festival and sung the leading rôle in Fritz Hart's *Riders of the Sea* (now recorded on CD).

ANDREW MACKENZIE-WICKS ~ *Tenor*

Andrew Wicks was a chorister at Chichester Cathedral and a choral scholar at Durham. He graduated in Music from Durham University, and then studied singing and performance at the Royal Northern College of Music. The Countess of Munster Musical Trust assisted his studies. He joined Glyndebourne chorus in 1989, singing a variety of small rôles and 'covers', and has since performed **Don**

Ottavio in *Don Giovanni*, and **Ferrando** in *Così fan Tutte* for the Glyndebourne Festival. Other operatic work includes **Ferrando** for Welsh National Opera and Scottish Opera-go-Round; **Ernesto** in *Don Pasquale* for Opera Northern Ireland and Crystal Clear Opera; **Tamino** in *The Magic Flute* for The Opera Company; **Count Almaviva** in *The Barber of Seville* for English Touring Opera; **Sound-bites** contemporary operas for English National Opera; **Rodolfo** in *La Bohème* for Crystal Clear Opera, and rôles in *A Midsummer Night's Dream*, *La Finta Giardiniera*, *Ariodante*, *Alcina*, *Fidelio*, *Il Tabarro*, *Orfeo*, *Kátya Kabanová*, *Danton's Death*, *Iolanthe*, *Mikado*, *The Gondoliers* and *From the House of the Dead*. Andrew Wicks sings with the BBC Singers, Sixteen Choir and the Gabrieli Consort. His concert work has included Purcell's *King Arthur* in Utrecht, Vichy, Beaune, and Warsaw under Paul McCreech, **Messiah** with the LPO in the Festival Hall, and in the Royal Albert Hall under Sir David Willcocks, *Samson* and *L'Enfance du Christ* at Snape Maltings, Elgar's *Apostles* under Vernon Handley and *A Child of Our Time* in the presence of Sir Michael Tippett.

WYN PENCARREG ~ Bass Baritone

Wyn Pencarreg, who was born and raised in Wales, studied at the Royal Northern College where he received a number of prestigious prizes and took part in Masterclasses with the late Sir Geraint Evans, Brigitte Fassbaender and Sherrill Milnes. He is currently studying with David Pollard. Wyn Pencarreg has undertaken a number of operatic rôles including **Theseus** and **Bottom** in Britten's *A Midsummer Night's Dream*, **John Bunyan** in Vaughan William's *The Pilgrim's Progress* (now released on CD), **Don Alfonso** in Mozart's *Così fan Tutte* for Goldberg Festival Opera, and **Count Almaviva** in Mozart's *The Marriage of Figaro* for Mid Wales Opera. He has also created new rôles in world premieres including **The Malcontent** in Jonathan Dove's *In Search of Angels* for Glyndebourne Education, and **Francis** in Julian Grant's *Jump into my Sack* for Mecklenburgh Opera at Covent Garden.

As a member of Glyndebourne Chorus, Wyn Pencarreg understudied a number of major rôles including **Anubis** in Birtwistle's *The Second Mrs Kong* and the title rôle in Mozart's *Le Nozze di Figaro*. He also undertook a number of rôles in Britten's *Death in Venice* and performed the rôle of **Masetto** in Mozart's *Don Giovanni* during the 1995 Festival and Tour. In 1994 he received the Eric Vietheer Memorial Award at Glyndebourne. Wyn Pencarreg appeared at the Manchester International Festival of Expressionism, the Brighton, Buxton and Mananion Festivals, worked with the Halle and BBC Philharmonic Orchestras and now performs

regularly in oratorio and concerts throughout Britain. He also takes part in radio and television broadcasts.

THE ESTERHÁZY CHAMBER CHOIR *Music Director - David Angus*

The Esterházy Chamber Choir, a registered charity, was founded in 1993 and comprises some forty experienced singers selected by their conductor David Angus. The name Esterházy was inspired by its links with Haydn who has a special place in the choir's repertoire. Count Esterházy was Haydn's patron and most of Haydn's works were premiered at the Esterháza palace. The choir aims to perform at a professional standard whilst remaining firmly rooted in the fine English tradition of amateur music making. The choir's extensive repertoire spans five centuries of sacred and secular music. As well as being noted for its *capella* work, the choir has performed recently with the London Mozart Players, London Philharmonic Brass, the Irish Chamber Orchestra, Kent Sinfonia, Brighton Philharmonic Orchestra and Kent Wind Soloists.

The choir is very fortunate to have David Angus as its Conductor and Music Director. Over the past three and a half years he has brought the choir to a professional standard, drawing on his experience as Chorus Master and Staff Conductor at Glyndebourne. David has been responsible for bringing the ensemble to its present position as the leading chamber choir in Sussex.

David's conducting career had its origins at King's College, Cambridge, which has produced so many world-class musicians. He excelled as a chorister, read music at Surrey University and went on to hold a Fellowship in conducting at the Royal Northern College of Music. His exceptional skill was brought to the attention of a wider public when, in 1988, he was a finalist at the prestigious Leeds Conductors' Competition. David is currently alternating between the United Kingdom and Italy on a demanding opera schedule which includes *Hänsel und Gretel*, *Albert Herring*, *The Turn of the Screw* and Von Einem's *Dantons Tod*.

Outstanding among the choir's recent concerts have been Britten's *Rejoice in the Lamb*, given during a 1994 tour of Ireland; Tallis' *Lamentations of Jeremiah* and Purcell's *Come ye Sons of Art* in the 1995 Brighton Festival; Britten's *St. Nicolas*; a highly acclaimed concert, in October 1996 with the Kent Wind Soloists, which included Bruckner motets and his *Mass No. 2 in E minor*; and, in December 1996, what was described as 'the definitive *Messiah*: an electric performance' with the

London Mozart Players. In February 1997, the choir presented a highly successful concert of choral and organ music in Brighton which included Fauré's *Requiem* and Haydn's exciting *Insanæ et Vanæ Curæ*. This was followed by performances of Haydn's *Creation* during the Brighton Festival and at the Rochester Festival.

THE CHOIR

Sopranos

Johanna Angus
 Marianne Aston
 Catherine Burton
 Becky Clifford
 Janet Considine
 Frances du Corbier
 Rachel Dominy
 Sharon Flower
 Wei-Ping Hao
 Elizabeth Kaye
 Michelle Lefevre
 Andrea McDermott
 Tricia Roussel
 Angela Simmons
 Françoise Towler
 Sue Uglow
 Annie Webber
 Maureen Wooler

Altos

Ann Butters
 Anne Daniel
 Beth Gilham
 Meryll Goodwin
 Joan Hester
 Sarah Jarvis
 Gill Kay
 Marilyn Linehan
 Sue Richards
 Gwyneth Russell
 Andrew Thomas
 Nancy Turner

Tenors

Jason Field
 David Gilham
 David Millington
 Richard Pulham
 Ben Simpson
 David Sutcliffe
 Philip Uglow

Basses

Philip Daniel
 Brian Derbyshire
 Chris Dixon
 Matthew du Corbier
 David Goodwin
 John Hayllar
 Steve Linehan
 Alex Mudge
 Robert Smith
 Michael Tearle
 Philip Towler
 Richard Ware

Deputy Music Director

Michael Fulcher

Rehearsal Pianist

Sarah Jarvis

ESTERHÁZY CHAMBER CHOIR
~ FRIENDS ASSOCIATION ~

Esterházy Chamber Choir would like to thank the following members of its Friends Association for their generous support: C.R.K. Baden-Powell, David Botibol, Mr. Alexander Bruce, Karen & John Coley, Mr. Mark Evans, Mr. E.C. James, Dr. M.A. Norman, Dr. G.E. Naylor, Andrea Wheeler, Prof. Adrian Wood.

If you would like to help the choir to build on its success and continue to enrich the local musical culture with performances of choral music to the highest standard, please consider joining **ECC Friends**. In return, you will receive the following privileges:

Associate (annual amount: anything from £5 upwards)

Associate Friends will receive advance details of all ECC concerts, priority booking (made through the ECC Friends Coordinator), invitations to occasional social events, and an acknowledgement in every concert programme booklet.

Patron (annual amount: from £25 upwards)

In addition to the above benefits, Patrons receive invitations to special concert receptions and are entitled to a reduction of 20% when purchasing two or more tickets through the ECC Friends Coordinator.

Benefactor (one-off payment of £250+ made through *Gift Aid*)

Benefactors enjoy all the benefits of Patrons and Associate Friends, for life!

If you would like to join **ECC Friends**, simply choose your level of support, fill in the blue form and return it to the ECC Friends Coordinator at the address shown at the base of the form.

Every level of support is important to us.

IMPORTANT CONCERT NEWS FOLLOWS...

ESTERHÁZY CHAMBER CHOIR



Music Director: David Angus

We very much look forward to seeing you again at our

Christmas Concert



St George's Church, Kemp Town

SATURDAY 13 DECEMBER 1997 at 7.30 p.m.

♫♫ Christmas Music Old and New ♫♫

Including:

Britten's Ceremony of Carols

with ~ Osian Ellis ~ harp

and a selection of well known

~ Carols with Brass ~



Tickets £5.00, £7.50 and £10.00

Brighton Dome Box Office: 01273 709709

or your 'Friends' representative.





