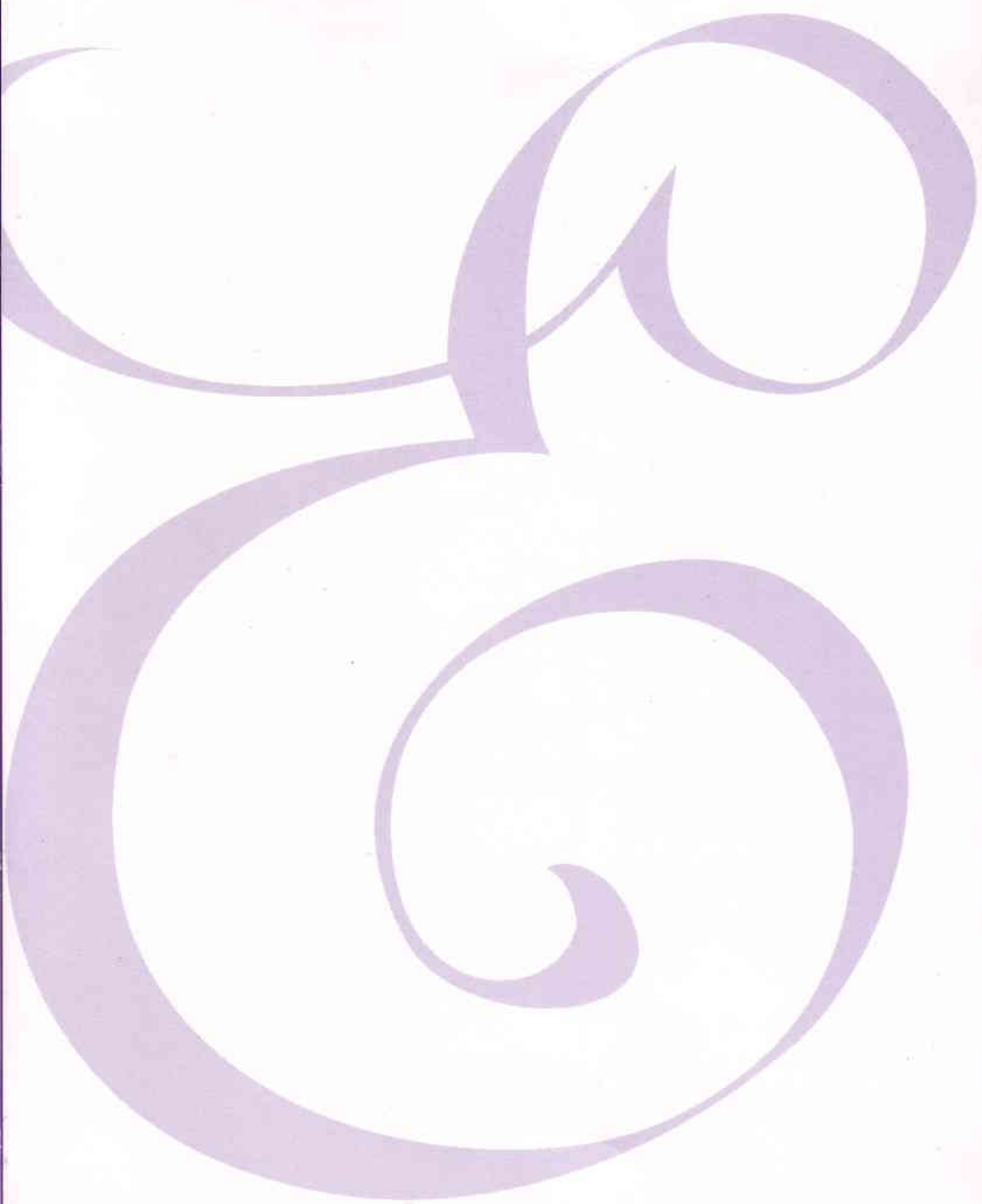




P R O G R A M M E





ALL SAINTS CHURCH, THE DRIVE, HOVE

Saturday 7th November 1998



Handel

DIXIT DOMINUS

Haydn

'NELSON' MASS

(The Imperial)



Esterházy Chamber Choir

&

Esterházy Chamber Orchestra

Conducted by *David Angus*

Phyllida McCormick Soprano

Alison Duguid Contralto

(Alison Duguid replaces Clarissa Meek who is unable to appear)

Andrew Mackenzie-Wicks Tenor

Wyn Pencarreg Bass

Programme designed and written by David Goodwin

PROGRAMME NOTE

The linking theme of tonight's concert is *Celebration*. Both works serve to honour legendary achievements in the face of adversity.

Handel's *Dixit Dominus* (Psalm 110) alludes to the story of Simon the Macabee, a man from the wrong side of the tracks, making good against the odds. Simon may have been a Prince but unfortunately he was the wrong kind of Prince. To be of the right lineage (i.e. Levitical) was essential in biblical times, with the priesthood running in unbroken line from Abr[ah]am through the sons of Jacob and Levi. Simon broke that line and was appointed High Priest (in the manner of Melchizedek who was acknowledged as a priest by Abraham), and thereby established a precedent for Christ, who also was not of that line. Simon became a legend and is the subject of David's bloodcurdling psalm. Handel wrote the work while he was in his early twenties during what may be called his *Latin* period. *Dixit Dominus* was standard on feast days and usually came first among the psalms at Vespers. The scoring is youthful and vigorous and gives us a foretaste of works to come; most particularly of *Messiah* which was still over thirty years away.

Haydn was not thinking of great sea battles or Nelson when he set out to write what he would have called his *Missa in angustiiis* [Mass in time of fear]. But he shared the anxieties of all those around him, including his patron Prince Esterházy who had commissioned the Mass.

Napoleon's fleet was on the rampage and, having stealthily evaded Nelson's French blockade, was set to claim Egypt as the next great prize. Nowhere seemed safe, and the whole of Europe was fearful of losing its freedom. Nelson, undaunted, pursued Bonaparte's ships through the Mediterranean and finally cornered them off Alexandria. The Battle of the Nile ensued and was to become one of the most famous naval engagements (along with Trafalgar) of the time, ending with the putting-to-rout of the French fleet. News spread like wildfire (or as fast as couriers could relay the despatches) and reached Haydn's ears on the very day of the first performance of his new work. The Mass was immediately rechristened the *Nelson Missa* and enjoyed great popularity, save with one testy courtier who said it was *too noisy*. He may have been alluding to the trumpets in the *Benedictus* which have a triumphal air and seem to many an echo of that famous victory.

DIXIT DOMINUS (Psalm 110)
G. F. Handel, 1707

DIXIT DOMINUS

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

VIRGAM VIRTUTIS TUÆ

II~ The Lord shall send the rod of thy strength out of Zion: rule thou in the midst of thine enemies.

TECUM PRINCIPIUM

III~ Thy people shall be willing in the day of thy power, in the beauties of holiness from the womb of the morning: thou hast the dew of thy youth.

JURAVIT DOMINUS

IV~ The Lord hath sworn, and will not repent,

TU ES SACERDOS

Thou art a priest for ever after the order of Melchizedek.

DOMINUS A DEXTRIS TUIS

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

JUDICABIT IN NATIONIBUS

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

DE TORRENTE IN VIA BIBET

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

GLORIA PATRI FILIO

Glory be to God the Father, God the Son and God the Holy Spirit.

INTERVAL 20 mins

‘NELSON’ MASS (Imperial)

J. Haydn, 1798

KYRIE ELEISON

Lord, have mercy, Christ have mercy

GLORIA IN EXCELSIS

Glory to God in the highest

QUI TOLLIS

He who taketh away the sins of the world

QUONIAM TU SOLUS

For thou alone art holy

CREDO

I believe in one God

ET INCARNATUS

He was born of the Virgin Mary

ET RESURREXIT

The third day he rose again

SANCTUS

Holy, Holy, Holy

BENEDICTUS

Blessed is he who cometh in the name of the Lord

AGNUS DEI

Lamb of God who taketh away the sins of the world

DONA NOBIS

Lamb of God grant us peace

THE ESTERHÁZY CHAMBER CHOIR

The Lewes-based Esterházy Chamber Choir 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 first performed at the Esterháza palace in the former Austro-Hungarian Empire.

The choir aims to perform at a professional standard whilst remaining firmly rooted in the fine English tradition of amateur music making. It also aims to make music more accessible to the young by offering free admission to accompanied children under 16 for all its own concerts.

The choir is a warm and friendly group which welcomes approaches for audition from experienced musicians who have similar aspirations. The singers are also pleased to offer their talents in support of charitable events. Every year the choir performs a Christmas concert of popular favourites with families in mind.

An extensive repertoire spans five centuries of sacred and secular music by composers such as Purcell, Tallis, Haydn, Handel, Howells, Tavener, Michael Rose and Britten. As well as being noted for its *a capella* work, the choir has performed recently with the London Mozart Players, London Philharmonic Brass, the Irish Chamber Orchestra and its own Esterházy Chamber Orchestra.

Outstanding among the choir's recent concerts have been what was described as 'The definitive *Messiah*: an electric performance' with the London Mozart Players in Brighton; a highly successful concert of choral and organ music in Brighton which included Fauré's *Requiem*; performances of Haydn's *Creation* during the Brighton Festival; a performance of Britten's *Ceremony of Carols* with Osian Ellis on the harp; and a performance of Handel's *Messiah* at Glyndebourne.

Concert plans include Christmas concerts in Eastbourne and Lewes and another charity performance of Handel's *Messiah* at Glyndebourne in March 1999.

DAVID ANGUS

Conductor

The choir is very fortunate to have David Angus as its Conductor and Music Director. David has brought the choir to a high professional standard, drawing on his experience as Chorus Master and Staff Conductor at Glyndebourne. He 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. This year David has completed a demanding schedule alternating between the United Kingdom and Italy which included *Hänsel und Gretel*, *Albert Herring*, *The Turn of the Screw* and *Von Einem's Dantons Tod* and a number of engagements in Scandinavia. He also made his debut with the BBC Scottish Symphony Orchestra in Glasgow.

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.

ALISON DUGUID

Contralto

Alison was born in Glasgow and read music at Durham University before going on to the Royal Northern College of Music.

Whilst there she won the Claire Croiza Competition and went on to win the Shell/Scottish Opera John Noble Bursary before joining the Glyndebourne Opera Chorus.

Alison has sung with English Touring Opera (**Rosina**, *The Barber of Seville*), taken part in the Holland Park Festival (**Dorabella**, *Così fan Tutte*) and understudied **Charlotte** in *Die Soldaten* with English National Opera. As an oratorio singer she has been engaged to sing in Mozart's *Requiem*, Handel's *Messiah*, Mahler's *Lieder eines fahrenden Gesellen* and Tippett's *A Child of Our Time* in St. Petersburg among many others. Closer to home she appeared in *Boris Godunov* in this year's Brighton Festival. Next month she will be singing Bach's *Christmas Oratorio* in Edinburgh.

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, The Sixteen and the Gabrieli Consort. His concert work has included Purcell's *King Arthur* in Utrecht, Vichy, Beaune, and Warsaw, *Messiah* with the LPO in the Royal Festival Hall, and in the Royal Albert Hall under Sir David Willcocks, *Samson* and *L'Enfance du Christ* at Snape Maltings and Elgar's *Apostles* under Vernon Handley

WYN PENCARREG Bass Baritone

Wyn Pencarreg, who was born and raised in Wales, studied at the Royal Northern College of Music 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 Mananon 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.

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We would like to thank our 'Friends' for their generous support:

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THE CHOIR

Sopranos

Catherine Burton
Frances du Corbier
Rachel Dominy
Sharon Flower
Pru Heathcote
Michelle Lefevre
Andrea McDermott
Tess Powderham
Tricia Roussel
Françoise Towler
Sue Uglow
Annie Webber
Maureen Wooler

Altos

Anne Daniel
Beth Gilham
Meryll Goodwin
Joan Hester
Sarah Jarvis
Denise Jones
Gill Kay
Marilyn Linehan
Sue Richards
Nancy Turner
Karen Zeff

Tenors

David Gilham
Wayne Jones
Ben Simpson
David Sutcliffe
Philip Uglow
Richard Ware
Julius Weeks

Basses

John Astbury
Brian Derbyshire
Chris Dixon
Dereck Froud
David Goodwin
John Hayllar
John Hobbs
Steve Linehan
Richard Pulham
Matthew Spencer
Michael Tearle
Philip Towler

Rehearsal Pianist: **Sarah Jarvis**
Chamber Organist: **Julius Weeks**

~ OUR NEXT CONCERT ~

St Johns sub-Castro, Lewes
7.30 p.m., Sunday 6th December 1998

Esterházy Chamber Choir
London City Brass Quintet

A Celebration of
Christmas in Words and Music

Tickets £5.00, £7.50 and £10.00

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available from **Lewes Travel**, Station Street, Lewes (01273 472466),
members of the choir, or at the door



